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Jan. 31,
for
"DICK WHITTINGTON,"
(Last year's big success at Theatre Royal, Huddersfield.)
NEVILL GRAHAM, Theatre Royal, Huddersfield.

"EAST LYNNE."
(The Real Bullock Version.)
WANTED, Jan. 10, onward, Durham or North. S. RENNEF, G., Brighton. Next, Stratford.

ROYAL COURT
BLACK DIAMOND MINSTRELS.
WANTED, Dates, Theatres, Halls, &c., that hold money; vacant Jan. 3, between Portsmouth and London; smart up-to-date show; Fancy Court Costumes; principal artists late of Palladium Minstrels. WALTER JAY STEVENS, 330, Wandsworth-road, Clapham, S.W.

WANTED, Big Theatre,
December 27,
for
"THE KINEMA KID,"
To follow Shakespeare, Liverpool.

Other vacancies,
January 10 and onwards.

Address, H. J. SNELSON,
Royalty, Barrow.
Next, Shakespeare, Liverpool.

"HIS LITTLE WIDOWS."

The Successful Musical Comedy

from

WYNDHAM'S and GARRICK THEATRES, LONDON, W.

Full West End Production.

WANTED,

Jan. 24 and 31,

South or Midlands,

Once or twice nightly,

This week, T.R., Bury.

Next, T.R., Halifax.

WALTER PASKIN,
24a, Regent-st., London, S.W. 1.

"THE RUINED LADY."
Rosa Lynd's Company.
WANTED, Feb. 7 (3), March 25, May 23.
"THE VERY IDEA."
With London Star.
Wanted, March 28, April 4, 11, 25.
HALDANE CRICHTON, 164, Alexandra-road, N.W. 8.

"MY OLD DUTCH."
WANTED, Jan. 3, on, exceptions.
WEATHERSBY, 3, Bedford-street, W.C. 2.

"THE GIRL IN THE TAXI."

The most successful Musical Comedy.

Once or twice nightly.

WANTED, owing to transfer, Jan. 3. Jan. 3.

A few other Vacancies Spring and Autumn, 1921.

Apply,
HUBERT WOODWARD,
Broadmead House,
21, Panton-street,
Haymarket, S.W. 1.
'Phone, Reg. 689.

WANTED, Jan. 17 (?), onward, for "DICK WHITTINGTON."
35 artists.

HARRY JOSEPH, Littlehampton.
Next, Pavilion T., Southport.

"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, Jan. 10, North or Durham. Jan. 24, Yorks or Midland Lancs, February, owing to misunderstanding and change of route.
"EAST LYNNE."
By arrangements with J. Pitt Hardacre. Jan. 10, onward. Splendid scenery, &c. "OLIVER TWIST," and full Repertoire of good plays. Managers are invited to see revival of "LADY GODIVA," Grand Theatre, Brighton, Dec. 15, 17, 18. Splendid Production. S. RENNEF, Grand, Brighton. Next, T.R., Stratford, E.

THEATRES WANTED.

"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."
"PUSS IN BOOTS."

Mr. and Mrs. H. Elliman's Pantomime Production.

A First-class and Up-to-Date Panto., with a Cast Second to None, and a Scenic Production and Dresses on a lavish scale.
Nine Beautiful Scenes.
A Company of 35 People.

Production, Boxing Day, at Hippodrome, Rugby.

WANTED, JAN. 31 (TO FOLLOW HIPPODROME, NUNEATON).
JAN. 31.
JAN. 31.
JAN. 31.
JAN. 31.
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JAN. 31.
JAN. 31.

Only Vacant Date this Season.
A Pantomime for Adults and Children.

Communications to
H. ELLIMAN,
Hippodrome, Cannock.
'Phone, 2, Cannock.

WANTED, for
"ROMANCE,"
and also
"THE YOUNG PERSON IN PINK."
January 24, 1921.
Only vacant dates for this Spring.
Address, MAYOR-COOKE, 11, Gerrard-st., London.

B. MAINWARING DUNSTANS'S TOUR.
By arrangement with Leon M. Lion.

"BROWN SUGAR."
By Lady (Arthur) Lever.

WANTED, Theatres, Jan. 17, 24 (?), 31, Feb. 7, 21.
Few odd weeks vacant in autumn tour.

Playing to crowded houses at the Garrick Theatre. In its sixth month of continuous run.

All applications re dates,
PERCY ROWLAND,
52, Shaftesbury-avenue, W.1.
Regent 1651. "Topobill, Piccy-London."

"THE DAWN OF HAPPINESS."
A play that will do big business.
WANTED, Jan. 31; Feb. 14-21; March 31 (3) (South).
April 11-18; May 2-9; June 27; July 4; August on.
LOUIS CASSON, LTD., 9, St. Martin's-court, W.C. 2.

"THREE WISE FOOLS."
"THREE WISE FOOLS."

WANTED,
February 7, 14, 28.
February 7, 14, 28.

Apply,
E. TAYLOR PLATT,
7, John-street, Adelphi.
'Phone, Gerrard 93.

WANTED, No. 1 Theatres and Music Halls only, for the following attractions:—
"BUZZ-BUZZ."
The Successful Vaudeville Theatre Production.
March 7, 14; April 4, 11; May 16.

"THE GIRL FROM CIRO'S."
The entire Garrick Theatre production carried.
Jan. 31 (North and Midlands).
Feb. 7, 14, 21, 28; March 7 and 28.

Wanted Jan. 3, 17, 24, 31; Feb. 14, 21, 28; March 7, 14, and 21; and various dates on for one of the latest West End Musical Comedy Successes.

Also dates from Feb. 14 for several good-class revues, recognised London successes; and Feb. 14 (North) for "ALADDIN" Panto.

W. FOSTER HORSFIELD, Suite 21 and 22, 26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

WANTED, Jan. 24, only vacancy, for the beautiful Fairy Musical Play, "A CHRISTMAS DREAM," with a company of 37, including Mr. Wilfred Shine.

All new scenery, costumes, &c.

Delightful music (16 band parts).

Apply, A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, "Pair of Spectacles," Dec. 20, 27, follow Ramsgate. WEATHERSBY, 3, Bedford-street, W.C. 2.

Second Year of Tour.
Under the direction of Mainwaring, Dunstan, and Nelson King.
FRANK FORBES-ROBERTSON
in
"MICE AND MEN"
and
"THE PASSING OF THE THIRD FLOOR BACK."
WANTED, Good Theatres of proved holding capacty, for
Jan. 10,
Jan. 17,
Jan. 31,
March 7,
March 14,
April 18,
May 16,
Aug. 1, on, with exceptions.
NELSON KING, W.G.T., New Brighton; Prince's T., Manchester.

"CHUMS."
The well-known Concert Party.
WANTED, MONDAY next, also Jan. 17, 24, 31. Wire, ROMA, Assembly Rooms, Chester.

THEATRES WANTED.

WALTER SALTOUN and AIMEE GRATTAN-CLYNDES' COMPANIES.

"SEVEN NIGHTS IN LONDON."
"SEVEN NIGHTS IN LONDON."
"SEVEN NIGHTS IN LONDON."
"SEVEN NIGHTS IN LONDON."
"SEVEN NIGHTS IN LONDON."
"SEVEN NIGHTS IN LONDON."

By Aimée Grattan-Clyndes.

The Exeter "Express and Echo" of Dec. 7 says:—
"Exeter playgoers who like melodrama—and there is a very large number of them—can have their fill at the Theatre Royal this week. The play is described as 'a great live play.' Its title is 'Seven Nights in London,' and it is produced in three acts and seven scenes. If anybody wants more excitement or more pathos than is crammed into these three acts, that individual must be extremely difficult to please. From the rise of the curtain to its final fall the characters give a vivid picture of crime and suffering in high and low life. The programme proclaims that this play 'depicts life in London as it really is, with all its tragedy, pathos, and humour.' If the writer had said she had included all the tragedy and pathos of London within the limits of a single play, it would not have required a very big stretch of imagination to make one accept the statement.
By Aimée Grattan-Clyndes.
"It is melodrama — melodrama of its deepest and most stirring kind. There is a big section of people who revel in it, and no doubt there will be a big crowd who will thoroughly it all this week. They look forward to a play of this sort all the year. Now they have it, and it is to be hoped they will take the fullest advantage of their opportunity. They will certainly never have a chance of seeing anything more exciting or heart-searching."

Dec. 27 and various on Vacant.

Managers and Agents are invited to see the above at T.R., Stratford, this week, and at Empire, Woolwich, and T.R., Chatham, next week.

"SOILED!"
"SOILED!"
"SOILED!"
"SOILED!"
"SOILED!"
"SOILED!"

The "Big Business" Mascot.

This week, Smethwick.

WANTED, Dec. 27, and on.
Managers and Agents are invited to see the above at Elephant and Castle (return visit) next week.

WALTER SALTOUN,
Strand Palace Hotel, W.C. 2.

MR. CHARLES DORAN AND HIS SHAKESPEAREAN COMPANY.

WANTED, Theatres for only vacancies next Spring, Feb. 7, March 14, April 4 and 25; then fully booked until Nov. 14, on, with exceptions.

A triumphant success and re-booked at every town visited.

All communications re dates,
PERCY ROWLAND,
52, Shaftesbury-avenue, W.1.
Regent 1651. "Topobill, Piccy-London."

Start the New Year well by giving your patrons a winner that plays to Panto. business.

"LIZZIE."
"LIZZIE."
"LIZZIE."
Dates.

A five-scene Revusical Musical Comedy. Refer E., Woolwich; P., Chatham; T.R., Darlington; Hip., Rugby; Macclesfield, &c.
WANTED, Dec. 27 and Jan. 3.
Wanted, Dec. 27 and Jan. 3.
follow Middlesbrough.
Wire, BERT ABBOTT,
Princess, Hoyland, Yorks.
Next, T.R., Middlesbrough.

ANDIE CAINE'S PANTOMIMES.
ANDIE CAINE'S PANTOMIMES.
ANDIE CAINE'S PANTOMIMES.
"RED RIDING HOOD."
"RED RIDING HOOD."
"RED RIDING HOOD."
WANTED, Theatre for,
One vacancy, Jan. 24, 1921.
Only vacancy, Jan. 24, 1921.
Only vacancy, Jan. 24, 1921.
Midlands preferred.
Produced Hippo., Huddersfield, Dec. 24/20.

Come and see the show for yourselves.

All coms., ANDIE CAINE, Filey, Yorks.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

SOUTH AFRICA.

THE AFRICAN THEATRES.

WANTED, immediately,
the undermentioned Musical Comedy Artists:

Leading Baritone,

Tenor,

Comedian,

Soprano (2nd Lead),

Apply,

I.V.T.A., LTD.,
3, Leicester-street,
London.

WANTED, powerful Baritone, for Demon King part; rehearse at once; open Monday. Lowest terms, &c., wire, BLERIOT,
Opera House, Kidderminster.

WANTED, to rehearse immediately, open Monday, smart gent. Vocalist, for Music Hall Act; capable harmony, duet, &c.; (good personality and reliable); state if accompany at piano or play any instrument (not essential). Lowest, photo, &c., VEITCH, 32, Sun-st., Birmingham.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Male Singer. Tenor or Baritone; must be able to act; tall and good appearance; for small outlay could become partner, or could be booked at a salary; strict investigation given and required. Address, Box 182. "The Era."

WANTED to Rehearse immediately, Two Character Gents (long tour); one 5ft. 9ins. (stout), other short, to play Jew's part; combine S. M. Theatres and Fit-ups. Call Wednesday, between 3 and 4, 65b, Long Acre (Second floor)

ARTISTS WANTED.

WANTED, Ladies and Gentlemen in all lines; also Child Actress; joints entertained. Full pars., age, height, actual lowest, photos., with stamped addressed envelope for return. "TOUR," Box 195, "The Era."

WANTED, Soprano and Contralto (experienced), for Semi-Pro. Concert Party; N. London district. Box 199, "The Era."

WANTED, Respectable Young Girl, join cycle troupe; to live in; photo and height, age 16 years. Apply by letter, CYCLIST, 41, Russell-road, West Kensington, London.

WANTED,
Ten smart Chorus Ladies.
Rehearse immediately.
Open Monday.
State age, height, &c., long tour.
BLERIOT, Opera House, Kidderminster.

WANTED, at once, Dancers, 6 months' Revue. E. DARE, 86, Canterbury-road, West Croydon.

WANTED, Costume and Ballroom Dancers for West-End restaurant, commencing Jan. 1, 1921. Write, THE NEWMAN ORCHESTRAL AGENCY, 67, Newman-street, W.; or 'phone Museum 3054.

PANTOMIME ARTISTS WANTED.

WANTED, Smart Chorus Ladies, Baritone, Specialities, Boy for Cat. Full particulars and terms, all coms., coms., HARRY JOSEPH, Littlehampton. Next, Pavilion, Southport.

WANTED, Good Chorus Ladies for Pantomime.
Good run. Terms £3.
Apply, 11 o'clock to-day.
ARTHUR GIBBONS,
1, King-street, Covent Garden, W.

WANTED, Pianist-Conductor, also brilliant Pianist, Fairy and Emperor for "Aladdin." Wire, JACK ARNOLD, Vic., Wye.

WANTED, immediately, for Provincial Pantomimes, smart, tall Chorus Ladies. ADAMS' AGENCY, 122, Shaftesbury-avenue, W.

WANTED, three good Chorus Ladies, to rehearse Monday. Apply, or address, J. B. ALLEN, Anderton's Hotel, Fleet-street, E.C., till Thursday; after, Marina Theatre, Lowestoft.

COUNTY THEATRE, READING.
"SINBAD."
WANTED, Smart Young Chorus Ladies, who can sing, to rehearse at once. Revue to follow. DONALD KEIR, County Theatre, Reading.

WANTED, Chorus Ladies, also Dancers and Beginners. Apply, PERRY & ROBSON, Agents, 201a, High Holborn.

PANTOMIME ARTISTS' WANTS.

WANTED Known, DAN GREGORY, English Clown, at liberty for Boxing Day, Dec. 27, with the latest entrées, Riding Parodies and Musical Speciality.

Just concluding six-weeks' successful engagement with the Circus Queen Revue.

All offers and correspondence to this week and next week's address. Playing the Hippodrome, Newcastle-on-Tyne.

WANTED Known, Chorus Ladies and Dancers at liberty. PERRY & ROBSON, 201a, High Holborn.

AMATEURS, PUPILS, &c., WANTED.

WANTED, Amateurs, Aspirants. Thorough preparation for the stage. (Stamp). Call, afternoons, Mr. D'ALBERT, 5, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Singers, all kinds. Songs to fit your voice. Tuition to make you perfect; fine opportunity. (Stamp). Call, D'ALBERT, above.

MISCELLANEOUS.

WANTED, Resident Stage Carpenter. State age, recent references, and salary required. E. G. FALCON, County Theatre, Bedford.

WANTED, Billposter, experienced man. Good wages.
THE GENERAL BILLPOSTING CO., LTD.,
Pink-lane, Newcastle-on-Tyne.

WANTED, Wardrobe Mistress, for Pantomime, one able to alter costumes; open immediately, 2 weeks provinces, 5 weeks London. Call after 11, DICK RAY, Rehearsal Room, Duke of Argyle, Shaftesbury-avenue, W.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, Engt. by ex-Service man, as Box Office Asst., Acting Manager or Stage Manager. FRED FOSTER, 46, Lberia-road, Highbury, N. 5.

WANTED Known, Touring Manager, vacant Dec. 18, on; experienced. Terminating 8 months' successful Advance and Business Management with "Auction of Souls" Co. Records broken everywhere. References given. JOHN WINDSOR-WALKER, Palace Theatre, Barrow-in-Furness.

WANTED, Competent Ballet Mistress, able to arrange pantomime ballet in provinces. Apply to-day, BELLAMY'S Booking Office, 1, King-street, Covent-garden, W.

"FLORODORA."
Wallace Grand Opera Society, Waterford.
WANTED, services of Coach in production of "Florodora" on Jan. 31. Terms, &c., for three weeks, Jan. 31, to Feb. 5, 1921, to HON. SEC., W.G.O.S., 1, Percy-terrace, Waterford.

WANTED, Engagement, by Lady; smart appearance; would assist any capacity. Box 86, "The Era."

WANTED, MSS. for immediate publication. KINGSWAY MUSIC CO., 4, Parton-street, W.C. 1.

WANTED Known, Parody, "Rest of the World Go By," 1s. TOM CAROLAN, 3, Boundary-st. West, Manchester.

MUSICIANS WANTED.

WANTED for Pantomime, good Pianist-Conductor, lady or gent; long, comfortable tour, rehearse Monday next at Maidenhead. Send particulars and lowest terms to JIMMY WOOD, 16, Castle-gardens, Hastings.

WANTED, experienced Violinist-Conductor, to open Dec. 27, 1920; Variety Theatre, South Yorkshire; copy testimonial last engagement; salary required.
Box 186, "The Era."

WANTED, good Pianist-Conductor; open Monday, Gloucester, long tour. Wire, OSMOND, Palladium, Aberdare.

WANTED, Rep. Violin (lady), £3 per 6 day week; also Pianist and Harmonium Player (ladies) for 2 weeks' deputising; audition Thursday morning, 11.30 to 1. BROCKLEY PALLADIUM, Brockley, S.E. 4.

WANTED, Lady Violiniste, good soloist, good tone, good appear., as Repet.; evenings only; for Christmas; Seaside Hotel. Y. at SCRIPP'S, South Molton-st.

WANTED, Rep. Violin; used to Tavan, for Cinema; no Sundays. Salary £4 10s. Audition 11 a.m. Thursday. GEM THEATRE, Dartford.

WANTED, immediately, a First-class Repetiteur, for Cinema, afternoons and evenings of 4½ hours, no Sundays. Send lowest terms and references to BERTRAM, Picture Theatre, Maidenhead.

WANTED, experienced Rep., 6 evenings, 2 matinées. Audition any evening this week or write. MUSICAL DIRECTOR, Alcazar, Upper Edmonton.

THE COLONNADE, BEXHILL-ON-SEA.
WANTED, Repet. Violin, for small orchestra; high-class concerts; start at once. Apply, MESSRS. BOR & PAIKINS, Musical Directors.

WANTED, first-class Leader; must have expe.ience in varieties, also revue. State /cc and enclose reference from last engagement; permanency to right man. A.M.U. terms. Commence at once. Apply, MUSICAL DIRECTOR, Empire Theatre, Wolverhampton. Twice nightly.

WANTED, Leader (permanency), Grand Opera House, Scarborough, once nightly. Apply, A. L. ARNOLD, 118, Victoria-road, Scarborough.

WANTED, First-class Violinists (Leaders), 'Cellos, and Flautists. Apply, stating age, qualifications, &c., to MUS. DIR., 2, Richmond-avenue, Sedgley Park, Prestwich, Manchester.

WANTED, for permanency, for Cinema in Sussex, also for Cinema, South Coast, Leader-Violinist, 'Cellist, Pianist, and Basso; both engagements to commence Dec. 20 next. Apply, MENY, 3, Stafford-road, Bournemouth, Hants.

WANTED, to Open shortly, Leader (Violin), Gent., for Cinema, S.E. district; smart and good soloist. Drummer also apply. Letters only to MUS. DIR., 52, Barnmead-road, Beckenham, S.E.

WANTED, Good Violinist (Leader), Dec. 23, for Pantomime (3 weeks), several matinées; A.M.U.; terms, 10s. 6d. per performance. Refs., &c., HORACE TEAGUE, M. D., Opera House, Cheltenham.

WANTED, Violin Leader, and Oboe, experienced in first-class variety. State terms, with references, to E. WINTER, Manager, Empire, South Shields.

WANTED, Violin Leader, male, with library, for small orchestra; evenings only. Apply, between 3.30 and 5, or by letter, to the GEM CINEMA, Lavender-hill, S.W.

WANTED, brilliant Leader Violinist, 'Cellist, Pianist, and Drums for London café; start Saturday or earlier. Apply, 12 to 1 daily. GRAY, 12, Archer-street, Piccadilly, W.

WANTED, 1st Violin, Oboe, Bassoon, and Cornet for the Theatre Royal, Hanley, Pantomime, 10 weeks; also good Leader, or 1st Violin for Grand, Hanley. Permanent, A.M.U. terms. Violin, Oboe, Flute, Viola and 'Cello for other places. Apply, G. WRATHMALL, Musical Adviser, Palace, Manchester.

WANTED, to open Dec. 20, Leader-Violinist; must be well up in Tavan arrangements; permanency if suitable. Apply, with refs. and salary required, to MUSICAL DIRECTOR, The Cinema, Windmill-st., Gravesend.

WANTED, Good First Violinist, reader and tone essential; also good Organ player. Audition Thursday, 12 till 1.30. Also Double Bass apply (no Sundays), APOLLO CINEMA, 117, Stoke Newington-road, N. Mus. Dir. 'Phone, Finchley 1782.

WANTED, at first-class variety halls, Newport Empire, 1st Violin.
Cardiff Olympia (pictures and variety), 'Cellist.
Edinburgh Empire, 1st Cornet, also Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars, references, etc., to the MUSICAL DIRECTOR, at the above-mentioned Hall.

WANTED, Violin Leader, 6 days, no Sundays; good salary. Audition Thursday 11.30, and any time after. TRAFALGAR CINEMA, 82, Trafalgar-road, Greenwich, S.E.

WANTED, to open immediately, to complete ladies' orchestra, First Violin and Double Drummer. Age, terms, and refs., E. G. FALCON, Theatre Royal, Inverness.

WANTED, for Crown Cinema Palace, Coventry, Violin and 'Cello; must be artists of considerable merit; A.M.U. terms. Apply, E. RILEY, Musical Adviser, The Midlands Entertainments, Ltd., King's Hall, Birmingham.

BARNES PICTURE HOUSE (near Hammersmith & Barnes (L. & S.W.R.) Stations.
WANTED, thor. exp. Violinist and 'Cellist (Gents.), to open 20th inst.; evenings only, 6.30—10.30 (no Sundays); good money; comfortable and permanent engt. to suitable applicants. Auditions this Wed. and Thurs. mornings, 11 and 12.

WANTED, Violinist, lady or gent., to lead Trio; Pictures; twice nightly, 2 mats.; comfortable permanency. Lowest, full pars., REYNOLDS, Electric Theatre, West Hartlepool.

WANTED, Violinist, able to lead, for the New Grand Hall Cinema, Camberwell. Apply; MUS. DIR.

WANTED, Violinist, one with cinema experience, and able to lead; also Boy for Second. Apply MANAGER, Academy Cinema, opposite East Ham Station.

PIÉNA YOU CAN NOW OBTAIN MUSIC
VALSE BOSTON, by DRIGO
(The Waltz from the famous Ballet, Les Millions D'Harlequin).
Salon Orchestra, 2/-. P.C., 8d. E.P., 4d.
SPECIAL XMAS OFFER.
BIJOU ALBUM, containing 20 celebrated numbers.
Piano Solos, 2/-. Postage 4d. extra.
GREAT SALE OF VIOLIN STRINGS THIS WEEK.
STRINGS 55, High Street, New Oxford Street, W.C.2. COVERS
'Phone—Gerrard 7236.

MUSICIANS WANTED.

WANTED, Second Violin, with or without experience. Also good Rept. Violin, and strong, reliable 'Cellist. Call Wed. or Thurs., from 9.30 o'clock at MR. ONNIE, 9, Casson-street, Whitechapel, E.1, to start at once.

WANTED, First-class Violinist (Gentleman). Write (M. D.),
SILVER CINEMA,
Shepherd's Bush.

WANTED, Pianiste-Organiste and Violiniste, joint, with experience playing to pictures. Own library. Evenings and Saturday Matinée only. No Sundays. Open Monday next, the 20th.
State wages, experience, &c.,
PICTURE PALACE,
Orpington, Kent.

WANTED, a good, experienced Violinist Soloist, with library for Trio; to play for pictures and café; 5 hours weekdays and 4 hours Sundays; open Sunday next, Dec. 19. State lowest terms, age, experience, references, &c., to C. A. SEEBOLD, The Dome, Worthing, Sussex.

WANTED, 1st. Violin, 'Cello, Bass, Cornet, Trombone, Flute, Clarionet, Dec. 24 to Jan. 1. Write, CONDUCTOR, Arcadia, Llandudno.

WANTED, good Cornet Player, Rink, North London; afternoons and evenings; must be a good reader. Terms £3 per week. MADDISON, 44, Southwold-road, Clapton.

WANTED, Solo Cornet, open Monday, Dec. 20; twice nightly, one matinée; Variety and Pictures. Send terms and refs., GEO. CASEY, Grand, Basingstoke.

WANTED, Clarinet, A.M.U., to open immediately. Apply, with copy of references, to MUSICAL DIRECTOR, Buffalo Palace, Ashington, Northumberland. Pictures and Varieties twice nightly.

THE MACNAGHTEN VAUDEVILLE CIRCUIT,
HIPPODROME, WARRINGTON.
WANTED, to Open Monday next, D. Bass and 2nd Cornet; must be experienced in variety; terms, £3 15s.; permanency; A.M.U. Particulars, &c., to T. HULLEY, M. D.

WANTED, Lady 'Celliste, for Christmas week, at Worthing (hotel); easy hours, good terms; living in. Apply, QUEENIE HOWARD, 43, Roland-gardens, S.W. 7.

MUSICIANS WANTED.

WANTED, 'Cellist (lady or gent.), for Trio. Apply, M. D., Popular Cinema, 516, Commercial-road, London, E.

WANTED, 'Cellist, at once, for high-class continuous cinema; good salary and permanency to right man. Apply, with terms and refs., to G. BURGAIN, Mus. Dir., Picture House, Ocean-road, South Shields.

THE COLONNADE, BEXHILL-ON-SEA.
WANTED, absolutely first-class 'Cellist, for small orchestra.
Must be good soloist and well up in chamber music.
Start Sunday, Dec. 26.
Twelve concerts weekly and one day off.
Salary £7 10s. per week.
For further particulars apply MESSRS BOR & PAIKINS, Musical Directors.

HIPPODROME, BOSCOMBE,
near Bournemouth.
WANTED, 'Cellist for above; A.M.U.; twice nightly; no matinées; hours 6.30 to 10.15; comfortable and permanent. Particulars to ATKINSON, M. D.

NOTTINGHAM REPERTORY THEATRE PANTOMIME, 1920 21.
WANTED, 1st class experienced Viola for six weeks, commencing Dec. 27. Rehearsals from Dec. 23. Salary, £4 7s. 6d., week of 6 evening shows. All matinees full salary. 14 matinees first three weeks. References and particulars to FRANK GOMEZ, Musical Director.

WANTED, Viola. Twice nightly Variety. Open immediately.
Address,
JOHN B. SHINTON,
Manager,
Empire, Gateshead.

WANTED, Monday, Dec. 27, Flautist, for Variety, &c. Age, terms, refs., to MUSICAL DIRECTOR, Palace, Derby.

WANTED, Young Lady Organist, for Café Quartette; must be good sight-reader, and able to play from flute or 'cello parts; permanent; 5½ hours per day. Open Dec. 27. Write, FRED ADLINGTON, Carlton Café, Oxford-street, Swansea.

WANTED, Pianist-Organist, lady preferred; good sight-reader; open Monday next. Apply, M. D., Friday, after 6 p.m., APOLLO CINEMA, Merton-road, Wimbledon, S.W.

TO ARTISTS.
See Important Announcement on Page Five.

WANTED, 'Celliste (lady), for Devonshire; 10 days Christmas; hotel trio; good terms; refined and exper. Box 192, "The Era."

WANTED, for Ramsgate, good reliable 'Celliste. Must be used to hotel quartette work. Comfortable and permanent engagement. Refs., etc., to F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, to open Dec. 20, 1920, 'Cellist (gent.), A.M.U. terms. Apply, W. LUPTON, Musical Director, Hippodrome, Keighley.

WANTED, first-class 'Cellist, for Cinema Symphony Orchestra; must be thoroughly conversant with highest-class programmes; no worry; comfortable perm.; open Monday; good salary. Refs., &c., to GUY FLETCHER, Musical Director, Empire Cinema, Mexboro', Yorks.

WANTED, immediately, for Super Cinema, good 'Cellist; permanency and good salary to right man. Apply, with refs., to MUS. DIR., Hippodrome, Stoke-on-Trent.

PALACE THEATRE OF VARIETIES, LUTON.
WANTED, thor. exper. 'Cellist; must be good soloist; Var. and Pic.; twice nightly and one matinée; A.M.U. terms, £4 and half sal. matinées. Refs. to MUSICAL DIRECTOR.

WANTED, 'Cellist (gent. or lady), with cinema experience; hours 3 to 4.45 and 6 to 10; no Sundays. Apply, stating terms and references, to EMPIRE, New-road, Gravesend.

WANTED immediately, for first class hotel in India, 'Cello and Flute. No letters. Apply personally, ALFRED RIESS, 18, Charing Cross-road.

WANTED, Good 'Cellist, used to pictures. Terms and refs. to W. A. ABBEY, Mus. Dir., Premier Electric Theatre, Ilford, E.

WANTED, Good 'Cellist; 4 matinées, 6 evenings. State terms, CINEMA ROYAL, Redhill.

WANTED, immediately, 'Cellist, evenings only, S.E. district; also experienced Orch. Pianist, for Scarborough; permanency. Apply, DE WOLFE'S ENTERTAINMENT DEPT., 157, Wardour-street.

WANTED, 'Cellist, for Comfortable Engagement, South Coast, Dec. 23 to 30. Apply, DE WOLFE'S ENTERTAINMENT DEPT., 157, Wardour-street.

WANTED, Monday next, Dec. 20, 'Cellist, Must be good.
Apply, M. D., Lyceum,
Southfields, S.W.

WANTED, at once, Pipe Organist, Relief Pianist, Drummer (own tymps.), and 'Cellist, for Pictures and Variety; good salaries for competent musicians; permanency; 6 evenings. Terms and refs. to HUBERT KING, Hippodrome, Sheerness.

WANTED, Pianiste-Organiste. Solo. Lady who has had experience playing to pictures. Evenings and Saturday matinée only. No Sundays. Own library. State wages, experience, &c.
To open Monday next.
PICTURE PALACE,
Orpington, Kent.

WANTED, Good Deputy, for week, Xmas. Apply immediately,
PIANIST,
54, Lamont-road, Chelsea, S.W.

WANTED immediately, Good Orchestral Pianist. Call, write, or 'phone, Epsom 438. CINEMA ROYAL, Epsom.

WANTED, exp. Young Lady Orch. Pianiste, for theatre; twice nightly (no pictures), and café five afternoons per week; permanency. Age, exp., photo., ARTHUR PAGE, 15, Coton-crescent, Shrewsbury.

WANTED, Orchestral Pianist; must be absolutely well experienced in Tavan, &c., for London Cinema; seven evenings and four matinées; permanency; comfort; only respectable and real good musician considered. Lowest terms, &c. Letters only. MUSICAL DIRECTOR, 29, Hamilton-st., Camden Town, N.W. 1.

WANTED, good Relief Pianist for small Croydon cinema. Lowest terms, experience (letters only), MURRAY, 32, North-villas, Camden-square, N.W.

WANTED, good Violinist (lady or gent), for small Tottenham cinema. (Violin and piano only). Lowest terms, letters only, MURRAY, 32, North-villas, Camden-square, N.W.

WANTED, experienced Orchestral Pianist (lady or gent.), with library, to start next week. Apply, MUSICAL DIRECTOR, Camden Hippodrome, High-street, Camden Town.

NEW HALL,
BARGOED.
WANTED, Pianist, used to Variety. Terms and refs., MUSICAL DIRECTOR.

WANTED, Orchestral Pianist, to deputise for one week, from Dec. 24; West London district; must be experienced in cinema work. 'Phone or coll, before 3, not Wednesday. 257, Goldhawk-rd., Shepherd's Bush. 'Phone, Hammersmith 910.

MUSICIANS WANTED.

WANTED, for good engagements, Banjos, Saxophones, Jazz Pianists, and Drummers; first-class musicians only need apply. The right terms for the right people. Call or write, fullest pars., THE LONDON & PROV. MUS. ASSN., 36, Shaftesbury-ave., London, W. 'Phone Gerrard 4117.

WANTED, Banjo, Piano, Drums, for Hotel near London; 6 days' engagement from Dec. 27 inclusive; railway fares and hotel accommodation provided; state approximate terms. Also required, Saxophone for Jan. 1 in London, S.E. ZELBA, 33, Poets-rd., Highbury, N.

WANTED, first-class Drummer, with effects, for Cinema (evenings only), commencing Monday next. Write, Box 177, "The Era."

WANTED, Jazz Drummer for dance work; evenings only. Call or write quickly. 16, Strahan-road, Bow, E. 3.

WANTED, first-class Tympanist-Drummer, with all effects, for Cinema (evenings only), commencing Monday next. Write, CLARKE, 2, Upper Charlton-st., W. 1.

WANTED Known, Drums and Effects; pictures and variety; evenings only; £4 5s. weekly. Pars. to HANDEL LANCASTER, "Seamore," Glasgow.

LEAS CONCERT HALL ORCHESTRA, FOLKESTONE.
WANTED, Double Drummer, with Tymps. and Effects; accustomed to playing with small orchestra; 18 performances (1½ hrs. each) weekly. Apply, stating terms, full particulars, NELSON F. PRICKETT, 78, Coolinge-rd., Folkestone.

WANTED, Drummer, experienced, with tymps. Apply, M. D., Kingsland Imperial Picture Theatre, 538-540, Kingsland-road, Dalston, E. 8.

WANTED, strong Double Drummer (no tymps.), for Circus at Crystal Palace; open Boxng Day. HERBERT GODFREY, 79, Central-hill, S.E. 19.

WANTED Known, Musicians, all kinds, should register for Engagements at BAYSWATER ORCHESTRAL AGENCY, 104, Westbourne-grove, W. 2.

WANTED, Jazz Musicians for the Continent. State salary expected. Address, first instance, Box 181, "The Era."

WANTED, Unemployed ex-Service Musicians, to form Band for Street Pitching. W. BUSBY, 114, High-st., Deptford.

WANTED, good Musicians (all instruments) for dance work; evenings only; near East London preferred, but not essential. Write, X. Y. Z., 8/9, Martin-lane, E.C. 4.

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Musical Director, Grand Cinema, Paddington, W., holds Orchestral Classes Every Morning at
THE CINEMA EMPLOYMENT BUREAU,
18, Cecil-court, Charing Cross-road, W.C.

VIOLINISTS, PIANISTS, REPÉTITEURS.
wishing to become Leaders; also 'Cellists, Basses, Clarinets, and Oboes, &c.; are invited to apply at the Bureau for all particulars.
Engagements found daily for pupils.
Actual experience of playing with a Cinema Orchestra given.
Special Tuition Given in All Tavan Arrangements.
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Moderate Fees.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.
WANTED, Wanted Known,
ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders.
Musicians with or without experience should join ABBOTT'S SCHOOL.
Thorough training in Pedal Organ Playing. 12 lessons £1 1s.
Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
47, Uxbridge-road, Shepherd's Bush.

WANTED KNOWN, BAYSWATER SCHOOL OF MUSIC. ORCHESTRAL CLASSES WEEKLY. PRIVATE LESSONS ANY TIME. ALL MUSICAL SUBJECTS TAUGHT. MODERATE FEES. Actual playing in Cinema if desired, without extra charge. 104, Westbourne-grove, W. 2.

WANTED, A.M.U. Members to Consult the Branch Secretary, Before accepting engagements in Newcastle-on-Tyne.

WANTED Known, Music on Hire, Cinema and Café. R. S., 6, Cumberland-mans., West End-lane, Hampstead.

MUSIC ON HIRE.
WANTED, Mus. Directors and Managers to save time and money.
THE LONDON MUSIC LIBRARY.
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For Violin or Viola.
2s. 2d. post free.
SARTORI STRINGS,
28, Lonsdale-road, Barnes, S.W.
Telephone, Hammersmith 1566.

WANTED Known, Band Parts effectively arranged, 14 10s. 6d.; 10 7s. 6d.; Music and Songs quickly written; Copying, Transpositions, Melodies composed at moderate prices; satisfaction guaranteed.
F. SHAW, 61, Agate-road, Hammersmith, W. 5.

WANTED, Trios, Quartettes, and Separate Musicians, for London and provincial cinemas. State terms, letters only, KESSELS' CONCERT DIRECTION, 41, Rathbone-place, W. 1.

WANTED Known, THE ALLCHURCH MUSIC LENDING LIBRARY; large bands supplied; programmes arranged if desired. 131, Bedford-hill, Balham, S.W. 12.

MUSICIANS WANTED.

WANTED, Piano Conductor, for Touring Pantomime; rehearse immediately. Wire, NEWBIO, Newcastle-on-Tyne. Telephone, Central 1681.

WANTED Known,
THE BRITISH ORCHESTRAL AGENCY,
Russell Chambers, South Shields,
has the Finest Orchestral Music Lending Library in the country.
First-class Orchestras and Single Artists provided for high-class cinemas, &c., on Shortest Notice.
Musicians, all instruments, please register with us for immediate openings.
We pay first-class salaries.
In all cases apply to the SECRETARY.
'Phone, 761.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY. "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to Register for C. W. and F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms: Musicians, £14 per month; Bandmasters, £16; uniform allowance, 25s. per month. Also Musicians for Hotel and 1st-class Cinema Orchestras. C. W. and F. N. Black, 14, Castle-street, Liverpool.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, to Managers and Musical Directors, THE CINEMA ORCHESTRAL LENDING LIBRARY CO. have one of the largest and most up-to-date Repertoires of Music in the country; all business under the personal supervision and control of the well-known Musical Director, George Cooper. A trial solicited. Business address, 27, Edwards-street, Stockton-on-Tees.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

MUSIC ON HIRE.
WANTED, Orchestras, Cinemas, Cafés, good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

WANTED KNOWN, MUSICIANS TO SEND PRO. CARD AND 1s. 1½d. FOR SALON ORCHESTRA "GLADYS." VOCAL HESITATION VALSE AND "CHIPS" VOCAL ONE-STEP, WITH THE DRUM SOLO. THE LONDON DANCE SUCCESSES.
ROWLAND CLARK,
95, ADDISCOMBE-ROAD, CROYDON.

WANTED, Partner for new dept. in progressive music publishers. Box 196, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement as Musical Director by FRED CAMP, late Musical Director, Stoll, Moss' Empires, London Syndicate. 249, Hoe-street, Walthamstow, London, E. 17. 'Phone, Walthamstow 51.

WANTED, Engt. as Mus. Dir. by exp. violinist, in first-class Cinema; splendid library of music. Apply, Box 169, "The Era."

WANTED Known, Musical Director (Piano or Baton), with or without small band; is open for engagement; any business. Good offers only entertained. At liberty next week. Box 187, "The Era."

WANTED Known, smart Musical Director (baton) invites offers, first class Variety Hall or Theatre, where orchestra is featured. Would consider good picture house as Solo Violin-Conductor. Thoroughly experienced; reliable; highest credentials. CONDUCTOR, c/o 28, Ferguson-street, Attercliffe, Sheffield.

WANTED, Engt., as Mus. Dir. (Baton only), theatre or varieties; can open at once; thor. exp. Wire or write best offer, YOUNG, Pupe House, Woodfield-avenue, Penn, Wolverhampton.

WANTED, by First-class Piano-Cond. (28 years of age), composer and arranger; large library. Willing to play Solo Clarinet or Viola with travelling company. At liberty middle or end of December, for panto., revue, or mus. com., or would accept permanent position in provincial town.
Any trial given. Communic. to MUSICAL DIRECTOR, 151, Denmark-hill, S.E. 5, London.

WANTED, engagement by Conductor (piano or baton), Composer and Arranger; excellent references; reliable; at liberty Dec. 20; resident or tour. First-class offers only. Apply, HARRY WILSON, 56, Russell-street, Middlesbrough.

WANTED, engagement as Conductor at a cinema, London preferred, by a capable and experienced Musical Director (Pianist), with or without library. Full particulars to Box 185, "The Era."

WANTED, Engt., by Lady Rep. Violiniste; exp. cinema. Address, PARIS, 21, Clarence-road, Croydon.

WANTED, Engagement, experienced Violin Repetiteur, able to lead Cinema or Café; evenings preferred. VIOLINIST, 1, Sterne-street, Shepherd's Bush, W. 12.

WANTED, Engt. as Violinist (Rep. (combine viola); thor. exp. cinema business; can open Monday next. G. LYMN, 1, Victoria-avenue, Gravesend.

WANTED, Engt., Violinist (Rept.); experienced cinema, café; evenings preferred. Reply, Box 190, "The Era."

WANTED Known, good Violin, Repetteur; excellent experience; any business; open for immediate engt. in cinema; evenings only preferred. Box 189, "The Era."

WANTED, Engt., as Violiniste Leader and Pianist (2), exp. cinema, conscientious workers, abstainers, distance no object. Large library; Tavans, &c. Terms to M. D., 44, Junction-road, Brentwood, Essex.

WANTED, Engagement by Solo Violiniste-Leader, also Rep.; joint engagement; disengaged early Jan. Box 170, "The Era."

WANTED Known, disengaged after Christmas, Leader-Conductor, brilliant concert soloist, leader of symphony and concert orchestras; high-class library; West End experience; hotel or cinema, London, or high-class Midlands preferred.
NORMAN NELSON, 37, Howley-place, London, W. 2.

"THE HOUSE FOR MUSIC AND MUSICIANS," DE WOLFE'S, 157, WARDOUR STREET, W.1.
NEW CLASSICAL NUMBERS AT SPECIAL TERMS FOR ONE MONTH ONLY FOR SALON ORCHESTRA, INCLUDES P.C., ORGAN, AND TWO FIRST VIOLINS.

Brise de Mer ... ... Leoncavallo, 2s.
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ALBUM BLATT and TRAUM ... WAGNER, 1s. 8d.
NOCTURNE in E flat ... ... CHOPIN, 1s. 8d.
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PRELUDE ST. ELIZABETH. LISZT. 2s.

MUSICIANS' WANTS.

WANTED Known, First-class Leader at liberty for deputy work, only until Dec. 26; experienced any business; café, dances, or cinemas. Terms must be good. LEADER, 33, Poets-road, Highbury, N. Wires, "Foxtrot, London."

WANTED Known, GRACE ELLIOTT, 48, Barons-court-rd., W. 14, violiniste and pianiste, disengaged daily till 5.30, orchestral.

WANTED, Engt., Dec. 24, 25, 26, 27, 28, by reliable experienced Violiniste. Box 191, "The Era."

WANTED Known, Lady Violiniste desires Engt., for Dec. 18 until Jan. 3. Exp. pictures, hotel, café. Write, VIOLINIST, 89, Peel-street, Derby.

WANTED Known, Violinist, experienced, open for deputising, evenings only; dances, pictures, dinners, &c.; can supply band from 3-8. Write, VIOLINIST, 70a, Murray-road, S. Ealing, W. 5.

WANTED Known, experienced Dance-Violinist, open for engagements. Box 168, "The Era."

WANTED, Christmas Engt. by Violinist, hotel or boarding house; experienced. J. K., 76, Minories, London, E.C.

WANTED, immediately, Engagement, by first-class Solo Violinist and Pianist, together; repertoire 1,500 pieces. Tavan, Mouton. Write or wire, MUSICAL DIRECTOR, 28, Whittingstall-rd., Fulham, S.W.

WANTED Known, Louis Bioletti, Solo Violinist, late West-End musical director, seeks an engagement for himself and his orchestra of 5 in or near London or South Coast. All first-class musicians, and fully experienced in pictures. Large library. Terms, 38, Buckingham-place, Brighton.

WANTED, by First-class Violinist, 17 years of age, Engagements; Concerts, or First-class Hotels, &c. Advertiser is a first-class soloist with a large classical repertoire. For particulars please write to A. E. MILGROM CONCERT AGENCY, 324, Regent-street, W. 'Phone, Mayfair 4123.

WANTED, Engt. by good Violinist (no swanker but a worker); leading last 18 months; desires change; London only. L. EDWARDS, 27, Caxton-road, Shepherd's Bush.

WANTED, by Solo Cornet, at liberty through decreasing orchestra, any business; London and Continental experience. Address, RILEY, 52, Barrack-rd., Burnley.

WANTED, Engt., as Solo or 2nd Cornet, any biz; thor. exp. in all lines; theatre or variety preferred; can open at once. Wire or write, MR. CORNET, 154, Wheatland-lane, Seacombe, Cheshire.

WANTED Known, SOLO CORNET and TRUMPET, concluding 5 years' engagement with the PIER PAVILION ORCHESTRA, LLANDUDNO, open for good offers.—Box 800, "The Era."

WANTED, Engt., exp. Clarinet; Cinema; North London preferred; high or low pitch. W. J. LEWIS, 33, The Cottages, Lordship-lane, Tottenham.

WANTED, Engagement by experienced Clarinet; high or low pitch; any bus.; good refs. FRED MATTHEWS, Cross-street, Oadby, Leicester.

WANTED Known, Clarinettist, at lib.; good tone; exp. any bus. Pars. to 25 Loring-street, Newton Heath, Manchester.

WANTED Known, experienced Lady Bass (Vacant through orchestral changes). Wire, HARRIS, 10, Manor-place, Paddington-green.

WANTED, by String Bass Player, Employment during January. Apply, Box 162, "The Era."

WANTED Known, String Bass, disengaged, experienced, dance, dinner, reception, cinema work, 133, Highbury-hill, N. 5.

WANTED, Engt., by Double Bass; London or suburbs. Thoroughly exp. in every branch of the profession. BASSO, 53, Dunstan's-road, East Dulwich.

WANTED, by Basso, 4 string, Engt.; Lond. or Prov. This. 11, Park-st., Maidenhead; next, 39, Store-street, W.C.1.

WANTED by exp. Bass Player, in cinema and variety work; disengaged; London or suburbs; good instrument. 245, Shirland-road, Paddington.

WANTED Known, first-class Professional Double Bass Player, open to superior engagement.

Box 184, "The Era."

WANTED, Engt., Double Bass, First-class Cinema or Good Orchestra; can open at once; good offers only. Wire or write, FRED YOUNG, Pupe House, Woodfield-avenue, Penn, Wolverhampton.

WANTED Known, Trombone, used quadrille and jazz business; evenings only. TROMBONE, 192 Munton-road, New Kent-road, S.E. 17.

WANTED, Engt. by First-class Trombonist; thoroughly experienced. Accept permanency. Good offers invited. Apply to TROMBONE, 1, Britannia-road, Warley, Brentwood.

WANTED Known by 1st-class Trombone, Engt., any bis.; London or suburbs, good offers, or a good tour; thor. exp. Box 172, "The Era."

WANTED, engagement by 'Celliste; London or suburbs; disengaged Dec. 20. 8, Burnthwaite-road, S.W. 6.

WANTED Known, 'Celliste, first-class experience, open to immediate engagement cinema, hotel, or dance work. Box 193, "The Era."

WANTED, by 'Celliste, Engt., or Deputising; London or suburbs. 23c, Kingwood-road, Fulham.

WANTED Known, Lady 'Celliste at liberty; Midlands preferred; A.M.U. terms. Apply, 'CELLISTE, 71, Livingstone-road, Derby.

WANTED, Engt., by Young Lady 'Celliste; exp. variety and pictures; evenings only; good refs.; London only; vacant end Dec. ARCHER, c/o Owen, 4, Netley Villas, Netley-street, South Farnborough, Hants.

WANTED, Engt., by lady 'Cellist, exp. cinema or dances. 140 Ramsden-road, Balham, S.W. 12.

WANTED, Engt. by first-class 'Celliste. R.A.M. medalist, fully experienced in high-class work, desires Engt. in hotel or café; at liberty; good offers only. 44, Ashurst-rd., North Finchley.

WANTED, by 'Celliste, lady, good perm. Engt., Seaside or Midlands; highest refs. Home address, 'CELLISTE, 38, Grove-road, Surbiton, Surrey.

WANTED, Engt. by 'Cellist, in hotel; abstainer; single; age 32; well experienced in dances; would live in or out; good refs. 24, Gardener-street, Portslade.

WANTED, by 'Cellist, Engagement in Plymouth, after Christmas, good Cinema preferably. W. WRATTING, 111, Beaufort-st., Chelsea, S.W.

WANTED, Engt., by 'Cellist or Clarinet; variety or pictures. E. MARTIN, 3, Warwick-place, Cheltenham.

MUSICIANS' WANTS.

WANTED, by 'Cellist, immediate Engagement, any business. Add., A. MORGAN, c/o Roberts, 137, Summers-lane, North Finchley, London.

WANTED, good permanent engagement by 'Cellist; well experienced in all lines; theatre preferred. Write, 'CELLIST, Box 183, "The Era."

WANTED, Engagement in Cinema for 'Cellist and Violin Rep.; can open immediately. Write, 'CELLO, 22, Ivy-lane, Brockley, S.E. 4.

WANTED Known, to Conductors and others, experienced Viola Player wishes holiday engagement, Dec. 18-Jan. 10; A.M.U. terms. A. M. GIFFORD, Grammar School, King's Lynn.

WANTED, by Oboeist, Engagement, any bis.; late Willesden Hippo., &c. MUSICIAN, 13, Ernest-street, Camden-hill, W.

WANTED Known, Flute and Piccolo, at liberty, any bis.; reliable. FLAUTIST, 5, Station-parade, Balham.

WANTED, Engagement by Flute and Piccolo, well experienced any business: Theatre, Variety, Pictures, and Concert, &c.; in or near London preferred. WYATT, 46, Gaskarth-road, Balham hill, S.W. 12.

WANTED Known, a first-class experienced Flautist is at liberty; any business; young, reliable, sober, and a professional player; high and low pitch. FLAUTIST, 34a, Thicket-road, Anerley, London, S.E.

WANTED, Engt. by Reed Organiste (lady), L.R.A.M., exp., efficient. 24, Elm-grove, Hammersmith, W. 6.

WANTED, Engagement by Organist (pipe or reed); also Pianist; first-class man. State offers. Box 178, "The Era."

WANTED Known, at liberty, good Org.-Pianist, cent., vacant immediately. Box 179, "The Era."

WANTED, by first-class Organiste; 6 years' London exp.; can harmonise from any part and relieve at piano; vacant Dec. 30; Surrey or London. ETHEL RAYNER, Tregenna, 19, Vale Farm-road, Woking, Surrey.

WANTED, Engt. by first-class Orch. Piano or Organ; good experience cinema, etc. PIANO, 187 Chatham-ave., New North-road, N. 1.

WANTED, by Lady Pianist, excellent accompanist and dance music, Afternoon and Early Evening Work; good organiser. Box 91, "The Era."

WANTED, by Lady, engagements as Accompaniste or Pianiste with orchestra; Trio or Quartette for dances, concerts, or dancing classes. Apply, Box 169, "The Era."

WANTED, Engaement by Lady Pianiste; good sight reader; or would deputise. Box 175, "The Era."

WANTED, by Lady Pianiste, Engagement with Ladies' Trio, Quartette, or small Orchestra. Box 174, "The Era."

WANTED, Engagement by refined Solo Pianiste-Accompanist, Soprano, Hotel, Cinema, Restaurant; free Jan. 4. MISS COOK, 77, Kenilworth-court, Putney, S.W.

WANTED Known, Lady Pianiste, would like to meet good Violiniste to practise with view to taking engagements; would share library. Box 180, "The Era."

WANTED Known, Orchestral Pianiste, will deputise. Address, MISS KATE KIMBELL, A.R.C.M., 14, Whitehall-mansions, Highgate, N. 19.

WANTED, Engagement, Orchestral, Piano, and Harmonium (lady); good sight reader; play from 'cello, 2nd violin, &c.; good picture pianiste; low salary for certainty. HAYES, 16, Argyle-street, King's Cross (bottom bell).

WANTED, Engagement, Cinema preferred; thoroughly experienced Orchestral and Relief Pianiste; equally good both; 4 years present reference from first-class West End Cinema. POPPY SATCHELL, 13, Norland-square, Holland Park, W.

WANTED Known, exp. Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 24, Godolphin-rd., Shepherd's Bush, W. 12.

WANTED, Engt., Lady Pianiste, exp. in cinema work, as relief or trio; London or suburbs. PIANISTE, 42, Epirus-road, Fulham, S.W. 6.

WANTED, Engagement by Pianiste and 'Celliste, hotel or café; both thoroughly experienced; own library; together or separate. Write, 112, Warley-road, Blackpool.

WANTED, Engt. by Lady Pianiste, at liberty; sight reader; Trio, Orchestra, Cinema, Hotel; good salary. PIANISTE, 47, Sherbrooke-road, Carrington, Nottingham.

WANTED Known, Pianiste (orch.), well experienced, desires change. Offers to PIANISTE, 148, Leahurst-road, Lewisham, S.E.

WANTED known, exp. Orchestral Pianiste, A.R.C.M., Engt., cinema; London only. PIANISTE, 16, Finsbury Park-road, N.

WANTED, Engagement by good Pianist; experienced concert, dance, orchestral, and concert party work. LESLIE SIMS, 60, Bromar-road, Denmark Park, S.E.

WANTED Known, first-class Orch. Pianist and Cornettist seek Evening Engagements; thor. exp.; dances a speciality; terms moderate; vocalists. Write, I. B., 109, Cornwallis-road, Holloway, N.19.

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RAPID FIRE REVUE

Featuring FRED WARD, the Yorkshire Comedian.

Wanted through disappointment DEC. 27, follow Smethwick, also JAN. 3.

This—BULWELL. Next—T.R., SMETHWICK.

GREEN-ROOM PAPERS.

THE FOURTH WALL.

I remember once seeing an actor walking towards the footlights, hold up his hands, and rub them together. For a brief moment I was nonplussed. Then, suddenly, I realised the tragedy of the Fourth Wall.

The actor was paying a rare, possibly unique, compliment to the neglected wall of the stage. For one illuminating instant he was recognising its existence. It ceased to be a structure pierced and punctured by curious eyes, a mere void, and became a wall again—a wall with a fireplace in it, at which a considerate actor was warming and rubbing his hands. And, if a fireplace, why not a chair or two, and some pictures?

I could almost hear the wall purr its satisfaction and gratitude to the kindly soul who had temporarily recreated it.

But, alas! The actor turned away again. He could not risk conventional ridicule too long. He devoted the rest of his attention to the other three walls, exiting through a door in the one on the right, entering through a door in the one on the left, and tossing his cigarette-end through a window in the one at the back. And in the next act, when the scene was changed and the fireplace was shifted round to a more familiar position, I noticed that he spent much more time warming his hands and seemed more at home.

Now, it must be admitted that, whatever our theories regarding the fourth wall of the stage (and they may be academic or merely humane), it does suffer from certain very definite practical disadvantages. We might argue thus. "From the position and arrangement of this room, it is logical that the architect would have placed his stairs here"—i.e. in the fourth wall—"and for the sake of realism, here the stairs shall be." That is all very well. But what would the leader of the orchestra say if a character attempted to exit up those stairs to incidental music?

He would say hard things—and feel them, too.

It is unfortunate that our attempts to recreate the fourth wall must be limited. We cannot have a staircase, and hope to keep our conductor. We cannot have a door, unless it is locked and the key is lost. I am afraid we must bar windows. The audience would have objected if that cigarette-end had descended in their midst, and might be ruffled if an actor shouted to them, through the supposed aperture, to take their organ into the next street. Or suppose an actress stared over the footlights at the occupant of a front-row stall, and exclaimed:

"Oh, Mabel, there's that odious man again—I *wonder* why he hangs about!"

Yes, windows must be barred, unless maybe it is evening and the curtains are drawn. I am sorry, but I cannot see any alternative.

Nevertheless, even with all these reservations, there still remains much which we could do to placate the neglected wall, and I hope that any producers who read these words will give them some attention. For instance, why should we not occasionally conceive that the best piece of furniture is against the wall that is never seen? After all, it is only logical to assume that the wall is not bare, and we could save quite a lot of expense by furnishing it mentally and cutting the items out of our property list.

Look around your own drawing-room. Select a wall which has neither doors nor windows. I am willing to wager you that you will find some of your choices articles against that wall. Yet the unimaginative producer will say to himself, "These things belong to a drawing-room, and must therefore be shown to the audience." He is wrong. They belong wholly to the fourth wall. The only reason that he finds room for them in his stage drawing-room is because the stage drawing-room is seven or eight times as large as real life. It is made too easy for him to give way to his lavish temptations!

A fireplace, as we have seen, may be permitted to the fourth wall. If we were educated to it, we might in time accept the spectacle of a fender and fire-irons placed by the footlights, with a pair of slippers warming there. Sometimes you will find a chair with its back half-towards you. I recall one stage room in which, by the arrangement of the furniture, the two side walls had the appearance of "continuing round." Why should we not occasionally work along these lines, place a couple of small chairs with their backs boldly to the audience? The characters need not necessarily sit on them; yet even this, if they did not stay too long, would be a pretty tribute to realism. A further extension of this notion would be actually to start the fourth wall at each side—say, a foot or two—and to leave the rest to imagination. It is wonderful what imagination will do, if only it is given a lead. Many a bad actor, by wise direction, has induced his audience to imagine he is a good one.

Pictures, I think, present the easiest and most effective way of dressing the fourth wall. They are hung high, and can be scrutinised without embarrassment to the stalls, while the gallery is too far off to take offence. Enter the Baron, with a visitor and a candle. "Here," declares the Baron, "you see my respected ancestor, Sir Claude de Wear, in the armour which he wore at Agincourt." Up goes the candle (carefully, for the sake of the orchestra), and the visitor gazes at Sir Claude with reverence. Actually, he is gazing at Bill and Martha in the upper circle, but they are not in the least disturbed. Distance lends protection.

Of course, some poor artist is done out of a job, but you cannot think of every thing, and I urge that we have thought too little about the wall which, when all is said and done, has been our best servant. Unlike the thoughtless lady in the large hat, it has rendered itself invisible for our sakes, and it is up to us not to take advantage of its self-obliteration.

For, remember this. Despite the little we do for it, it is the one wall in the whole room to which the actor always turns in his need!

THE STARS OF THE FUTURE.

BY NORMAN LEE.

Where are the stars of the future?

Have you ever thought about it? Do you realise that we can count on the fingers of one hand the names of men and on the other the names of women whose name alone at the top of a bill is sufficient to fill vaudeville houses? And when you've totalled them figure out how long they will continue to perform before their lustre wanes, and then tell me who is following in their footsteps to take their places. There is no prize for the solution of this puzzle. It would be futile to offer a prize. No one would win it. When our ten stars have retired there will be ten empty spaces on the bills, and instead of one person the place will be filled with the names of three or even four. Look round at the bills of the London, suburban, and provincial music halls to-day, and only here and there will you find one prominent name. It speaks well for the personality and the ability of those ten that they can do the work of three or four.

I am not going to mention them because it would be a bad policy. I should get myself in the wrong, but you know those ten names as well as I do. The day of the singer of comic songs—the comic singer as he was understood before the advent of revue—has gone. Maybe its the changing times that have made the difference. Perhaps the public demand more than one star on the bill of to-day. And yet I doubt it. In the calls the other week I found my ten stars, and they were alone. There was a good working company to support them in each case, but no other great names that could have been billed on a level with them.

Owing to the fact that I have considerable vaudeville interests I am constantly in touch with booking agents and managers, and 75 per cent. of them are deploring the fact that there are no new stars. I discussed this matter with one of the Big Ten the other day, and he said that in his opinion they will *never* be replaced—it will mean a change in the bill of fare. The single star will be replaced with double acts of the new type—clean, smart comedy—magnificent clothes—racy material—catchy songs—attractive settings. I know these acts are in demand because I am eternally writing material for them. They are springing up like mushrooms. This type of act always had a certain popularity, but the demand is increasing. They are going to be the new stars. Comedians who sing comic songs and comic songs only will no longer top bills. The comedy man who is going to be anything of importance on a bill is the man who can talk a little, sing a little, act a little, and fool a little. He will be assisted by a charming girl with a stunning appearance and a good voice. Its the aftermath of revue. But even revue hasnt knocked the Big Ten. They still hold their own. When they fade, their style and their business will fade with them, and we shall enter a new field. The double acts and the comediettas will take their places. Where one person reigned at the head of the bill we shall find two acts composing four to five people.

Of course, there are the American stars, but even they can't draw like our Big Ten. No matter how great their reputation on Broadway, they have yet to conquer London. They will have to stay quite a while to be capable of drawing crowds into our houses. I consider it takes eight to ten years to make a star of any magnitude. He has got to continually appear and reappear over the circuits. The "small" turns tell me that the future stars are waiting to be picked up off the agents' doormats, but that nobody will give them a chance. This, indeed, was corroborated by an agent. He said he had an article as great as any of the Big Ten on his books, but none of the booking heads could see his value. They had all seen him work, and they had all reported "fair—but never be a star." So perhaps the booking managers are to blame. Perhaps they are so certain that the Big Ten can't be replaced, that they are blind to the value of those who are fit. Perhaps we should blame the audience. Perhaps conditions are midway between a change, and the patrons are rather fogged and bewildered, and don't really know what they *do* want. And yet even Northcliffe didn't solve the problem of the new stars, did he? The "Daily Mail" went out to scour the country for new star comedians, and we are still without them. That's one reason why I say the Big Ten can't be replaced. If the "Daily Mail" has failed to find their equals, then you can bet a "Daily News" sales certificate to a stick of number nine that they don't exist.

Essex County Licensing.

Having considered the question of the advisability of renewing all music and dancing licences at one meeting instead of on three occasions as at present, the Licensing Committee of the Essex County Council recommends that for the future all licences should expire on Sept. 30 each year.

With regard to the annual inspection of licensed premises the Licensing Committee reports that no periodical inspection has hitherto been made. In several instances it has been found that alterations and additions have been made to buildings without plans having first been submitted to the committee.

The committee now proposes an annual inspection of all buildings, so that detailed reports of any irregularities can be submitted to the annual licensing meeting. Meanwhile, all licensees have been informed that unless their premises are adapted so as to comply with the present regulations before the next annual licensing meeting, their licences will probably not be renewed.

Local Councillors to Inspect Theatres.

Walthamstow District Council has had a communication from the Ministry of Health stating that it is competent for the Council to authorise members to inspect theatres, etc. In these circumstances, the Council is notifying the managers of all the local places of entertainment that the members of the Council are empowered to visit and inspect the places to ascertain whether the sanitary conditions are in order. Members of the Council will be supplied with passes by the Clerk for this purpose.

BIRTHS, MARRIAGES & DEATHS

MARRIAGE.

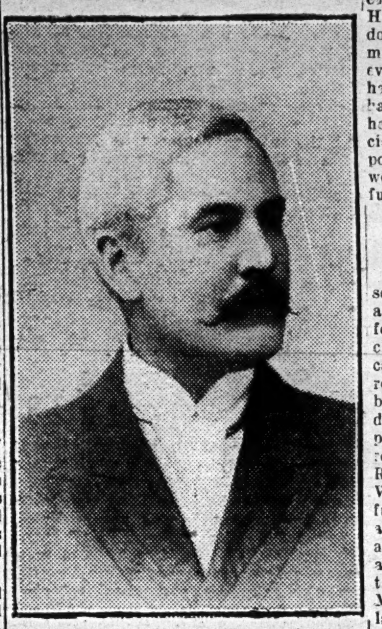
DALE-COTTERILL.—On Dec. 7, at All Souls, Langham-place, London, Frank H. Dale, son of Mrs. Dale and the late Frank Grant Dale, of Bath, to Theo. Eugenie, grandniece of the late Dr. Cotterill, Bishop of Edinburgh.

DEATHS.

BALMAIN.—On Dec. 5, at Montrose, Longton Grove-road, Weston-super-Mare, Rollo Balmain (husband of Sara Mignon, and father of A. R. Balmain, M.B., B.S., London; D.P.H., Oxon), from heart disease; aged 63 years.

BALMAIN.—Dec. 5, at Montrose, Longton Grove-road, Weston-super-Mare, Rollo Balmain, husband of Sara Mignon, and father of A. R. Balmain, M.B.B.S., London; D.P.H., Oxon, from heart disease; aged 63 years.

BRANIGAN.—On Dec. 9, at Baguley Sanatorium, of pulmonary tuberculosis, Francis Patrick Branigan ("Patsy"), the dearly loved husband of Ida Crofte. P.A., 96, Linden-road, Levenshulme, Manchester.



IN MEMORIAM.

HEATH.—In ever loving memory of Frank Heath, who died December 16, 1908. Rosemary is not necessary to keep his souvenir in the hearts of those who loved him.

Frosty First-Nighters.

Mr. James K. Hackett, in a little chat with the writer a few days ago, contrasted the enthusiastic habits of English first-nighters (as evidenced at his English début at the Aldwych) with the habits of a certain class of American first-nighters. "A good many of our folks," said he, "stalk in on a first night in a portentiously pessimistic, frozen fashion. We actors over there chaffingly call those first-nighters 'The Death Watch.'"

CHISWICK OPERATIC SOCIETY.

Audran's picturesque and melodious comic opera, "La Cigale," was the work chosen by the Chiswick Operatic Society for their production of the season. Three performances were given last week at the King's Hall, Covent Garden, in aid of the West London Hospital, and judging by the crowded house on the occasion of our visit there can be little doubt that this deserving charity has reaped considerable benefit from their efforts. Most of the leading parts were more than competently filled; the well-trained chorus sang with vivacity, though the stage was considerably taxed to hold them all; the orchestra, under the direction of Mr. Alexander Beack, played admirably—in short, it was an excellent production, reflecting much credit upon the society generally, and the producer (Mr. Arthur C. Chapman) in particular. As Marton, the wilful country girl, who makes good in opera, Miss Helen Grieg was lively and coquettish, and not without emotional power in the final scene, whilst her singing, executed with natural ease of delivery, was delightful throughout. Her duet with Vincent, her stolid watch-dog admirer (Mr. H. W. Homewood), was musically one of the best things of the evening. Mr. Homewood's voice was perhaps the most taking of all, and when he has got over a certain stage gawkiness he will be a great acquisition to the society. Mr. Leonard B. Wright's amusing portrayal of Marion's comic uncle was the work of an experienced actor, and was fully relished by the audience.

CHELTENHAM OPERATIC SOCIETY.

Cheltenham Amateur Operatic Society scored a very gratifying success recently at the local theatre in "Iolanthe," a performance so notable that no further justification is necessary to prove that such a combination of amateur talent is doing real public service in rendering such a beautiful and tuneful show. A high standard of excellence obtained among the principals, but standing out in bolder relief than the others were Mr. Herbert Rainger as the Lord Chancellor, Miss Violet Leach's fresh sweetness and youthful charm as Phyllis, Mr. Sydney Harrison and Mr. A. J. Willink as the Earls Mountararat and Tolloller. The orchestra was admirably handled by Mr. J. H. Whittaker. Mr. H. R. Blake-Johnston, with Mr. Edgar H. Flood, are to be congratulated on the brilliant result of admirable coaching.

A Varied Career.

An application has been received by the licensing body at Gloucester for a licence for stage plays for the King's Cinema which is at present run as a cinema entirely. It will be remembered that the late C. W. Poole was the lessee for many years of this hall, where he ran drama, comic opera, and other kinds of dramatic fare. In later years he successfully ran varieties and pictures. On his relinquishing the lease, the house was unoccupied for a long time, but was re-opened by a local tradesman with Mr. Cecil Beryl as manager. A small syndicate then purchased the lease and Mr. O. T. Haines became the licensee and manager. It is that gentleman who proposes applying for the new licence for stage plays.

URGENT NOTICE TO ARTISTS!

THE issue of the "ERA" to be published on December 30 will be, as usual, a Specially Enlarged Pantomime Number, and will be thoroughly representative of the profession. Don't be among those conspicuous by their absence. All those who matter study this number for the announcements of artists who are enterprising and who keep their names to the fore. Your absence may lose you

MANY GOOD DATES NEXT YEAR!

There is no increase in rates, which are as follows:—

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LAST DAYS!

From artists who have not yet placed their orders for this year's Pantomime Number, we will accept Orders up to First Post **Monday, December 21. Kindly use the following form:—**

"Era" Pantomime Number, December 30, 1920.

URGENT ORDER FORM.

Please reserve me..... space in your Pantomime Number, for which I enclose remittance value..... and copy herewith. Any extra charge necessary for blocks to be invoiced to me when ascertained.

Name.....

Address.....

.....

Date..... This week..... Next week.....

FIRST NIGHTS OF THE WEEK.

A New British Opera—Elsie Janis—Author, Producer, and Actress—First of the Christmas Revivals.

"DAVID GARRICK."

Opera, in Three Acts, by Reginald Somerville, produced at Covent Garden on Thursday, Dec. 9.

David Garrick ..... William Boland
Ingot ..... Harry Brindle
Squire Chivy ..... Kingsley Lark
Mr. Smith ..... Frederick Clendon
Mr. Brown ..... John Halliday
Mr. Jones ..... Reginald Gordon
Thomas ..... E. Gilling Clarke
Mrs. Smith ..... Gladys Parr
Araminta ..... Annie Mackenzie
Belinda ..... Ethel Earl
Clorinda ..... Winifred Geverding
Florinda ..... Florence Walker
Ada Ingot ..... Beatrice Miranda

It was inevitable that "David Garrick," the oft-loved theme of playwrights and adaptors, would one day catch the fancy of an operatic composer, and Mr. Somerville, the composer of the new opera produced with every evidence of success at Covent Garden on Thursday, has sought to give musical expression to the well-known story of conflict between love and honour. The theme of "David Garrick" contains no tragic dénouement: it is a comedy, and Mr. Somerville has written a score which, while it may not be epoch-making, is at least melodious, graceful, and, where necessary, tinged with the appropriate sense of humour. Moreover, in certain parts it rises to considerable dramatic heights, notably in the duets between Garrick and Ada, in which the composer is undoubtedly heard at his best.

The story is best known to the public by Tom Robertson's comedy. Mr. Somerville, who as we understand, is his own librettist, has contented himself more or less with following Robertson's lines. Certain broader conceptions, more suited to operatic treatment, have been introduced, however, with marked effect. Thus the first act takes place in Ranelagh Gardens, whilst the celebrated drunken scene occurs at a ball in Ingot's house.

An overture, seemingly built up from the principal melodies of the opera, is followed by an opening chorus almost Mozartian in its grace. This is shortly succeeded by a humorously-conceived and well-written sextette, wherein Ingot and his plebeian friends remonstrate with Ada over her infatuation for Garrick. The subsequent duet between Ada and her cousin and admirer, Chivy, is treated by the composer, perhaps intentionally, in comic-opera strain. The best music comes in the later stages of the first act, notably a fine aria, "Vision Fair," for Garrick, and a striking duet following the encounter of the lovers, Ada, in a most unmaidenly way, introducing herself to Garrick.

Important features of the second act are a duet for Ada and Garrick, probably the richest musical gem of the opera, an inevitable drinking song and an elaborate finale. In this finale, Garrick, ordered from the house by the girl he loves, tears down the curtains in his feigned fit of drunken frenzy, and departs wearing one of the draperies toga-wise.

The third act is divided into two parts, the first being remarkable for an exquisite aria indicative of Ada's melancholy, a quintette, in richly humorous vein, marking the scornful departure of the vulgarian friends; and a short concluding monologue for Ingot, one of the rare moments of the opera in which the composer shows any influence of the "moderns." In the second part we are introduced to the Green Room of Drury Lane Theatre, where the necessary conditions are fulfilled by Ingot, and the opera ends in a finale based on certain important thematic material used earlier in the score.

Mr. William Boland's Garrick was a fine piece of work, and Miss Beatrice Miranda's Ada, although not impeccable from the point of view of diction, was nevertheless a sterling performance. Mr. Harry Brindle was a sound Ingot, both histrionically and vocally; Mr. Frederick Clendon fully realised the humorous possibilities of the aspirate-less Mr. Smith, and Mr. Kingsley Lark won a special ovation for a capital piece of character work as Squire Chivy. The other rôles were capitally sung.

The large audience was obviously captivated by the consistent melodiousness, directness of expression, and suavity of the score, and there was a call for the composer at the end of each act, and a big reception at the end, but no speeches. The only speech was at the beginning, and emanated from Mr. Brandreth, who announced that the composer was conducting in propria persona (vice Mr. H. de la Fuente, who was indisposed). It remains to be added that the opera was produced by Mr. H. de la Fuente and Mr. George Beale.

Liverpool's Ten Weeks of Opera.

Mr. W. W. Kelly announces that the O'Mara opera season, of ten weeks' duration, will commence at the Shakespeare Theatre, Liverpool, on Boxing Day (Dec. 27). Twenty-two operas will be presented during the season. Balfe is represented four times—in "The Puritan's Daughter," "The Bohemian Girl," "The Siege of Rochelle," and "The Rose of Castille"; Gounod by "Faust" and "Romeo and Juliet," Puccini by "La Boheme" and "Madam Butterfly." Verdi by "La Traviata" and "Il Trovatore" and "Rigoletto," Benedict by "The Lily of Killarney," Wagner by "Lohengrin," "Tannhauser," and "Tristan and Isolde." Saint-Saens by "Samson and Delihah," Wallace by "Maritana," Mozart by "Marriage of Figaro" and "The Seraglio," Halevy by "The Jewess," Mascagni by "Cavalleria Rusticana," and Leonevallo by "I Pagliacci."

The principal artists include Florence Morden, Ida Cooper, Kathleen O'Dea, Eveline Birks, Mabel Dennis, Joseph O'Mara, John Pegg, Lyon Mackie, Allan Turner, Flintoff Moore, John Olivere, Wilfred Davies, Joseph Griffin, John C. Browner, and David Evans.

The first week's programme will be:—Monday matinée, "Maritana"; Monday evening, "Lily of Killarney"; Tuesday, "Madam Butterfly"; Wednesday, "The Bohemian Girl"; Thursday, "The Puritan's Daughter"; Friday, "La Bohème"; Saturday matinée, "Tannhauser"; and Saturday evening, "Faust."

"IT'S ALL WRONG."

A Musical Complaint, Book and Lyrics by Elsie Janis, Music by Herman Finck and Elsie Janis, and others, Produced at the Queen's Theatre, Monday, Dec. 13.

Miss Elsie Janis has expressed a part—but only a part—of her dainty, sensitive, brilliant self in her "musical complaint." There is poetic imagination in the "Forest of Gloom," ruled over by King Constant Discontent (Mr. Stanley Lupino) and his minions, Pessimism, Bolshevism, Jealousy, and the other deadly sins, with elusive Happiness sounding his far-away note from an invisible distance, and Content praying to be loved, in vain; and a charming touch of sentiment in "Honeymoon Cottage," where the hero and his wife (Miss Janis and Mr. Arthur Margetson) sing one of the prettiest numbers as a duet, "I've Been Waiting," before they are parted by Jealousy. There is beauty in the numerous dances by Miss Janis and the clever, graceful Palace Girls, and there is a fair supply of humour, although the entertainment can be improved by some of the "pep" mentioned by Miss Janis in her final speech. The most attractive item is wisely kept by Miss Janis until shortly before the fall of the curtain, when she gives one of her most characteristic single "turns," with some delicious imitations of Mlle. Delysia, Miss Ethel Levey, Mr. Nelson Keys, and Miss Violet Loraine, enjoyed by no one more than Miss Loraine herself, who was one of the most enthusiastic members of the large audience. Through this, as indeed through the whole revue, runs the intimate note that Miss Janis knows so well how to establish between herself and her public. For the humour she has the invaluable aid of Mr. Stanley Lupino, whose power of exuberance is as remarkable as it is enviable. Mr. Lupino is wildly hilarious whenever he is on the stage, but rises to his greatest heights as the Understudy in "A Slice of Stage Life," one of the most comic conceptions imaginable. There are a few war scenes, good in themselves, although they appear rather out of date, that are put in to show that in retrospect the past is always preferable to the present.

For prettiness it is hard to beat a ballet with Miss Janis as Harlequin, Mr. Julien Thayer as a sweet-singing Pierrot, Miss Carlito Ackroyd as a singularly graceful and dainty Columbine, Mr. Stanley Lupino as a Rich Old Man, and the Palace Girls in full white ballet skirts. Mr. Thayer has a most pleasing voice, and uses it admirably whenever he is given the chance. Excellent work is done by Miss Lilian Coles and Miss Yvonne Germaine, and Mr. Arthur Margetson is a most prepossessing hero; but we should like to see some of his clever imitations, too. As Compere, Mr. H. B. Lane actually succeeds in making bricks without straw, much to his credit. The music by Mr. Herman Finck and Mr. William Hernell is always melodious, and sometimes particularly attractive. The revue had a splendid reception on Monday night, and Miss Janis, who was author, producer, and writer of some of the lyrics and music, made two speeches, one before and one after the show. In the first she made a very pretty appeal to the audience for their sympathy and encouragement, and in the second she thanked them both, and hoped that the unstinted applause presaged success, and was not "just kiddin'."

"WHEN KNIGHTS WERE BOLD."

REVIVAL AT THE DUKE OF YORKS.

The old phrase, "comparisons are odious," for once found no support at the Duke of York's, on Friday night, at the revival of "When Knights Were Bold," with which the fame of the late James Welch was so closely associated, for the farce ran as merrily and brightly as of yore. Mr. Bromley Challenor once more played his old part of the good-natured baron, Sir Guy de Vere, who proves that the "good old times are perhaps best left in the dreamland, conjured up by a bad cold, and a plentitude of "Scotch"! Mr. Challenor played it in the true spirit of farce, and was especially excellent in the last act, where he awakens from the horror of chivalry as displayed in the year 1196 of "ye good old times." The Lady Rowena Egginton was charmingly played by Miss Madge Compton. As Sir Brian Ballymote, Mr. Denis Wyndham played with plenty of vigour. Mr. James Craig was excellent in his former part of the Hon. Charles Widdicombe, the congenial fool of the party, and was provided with an ample foil in the person of the Rev. Peter Pottlebury, played by Mr. Sidney Paxton, who invested the part with rich drollery. Mr. George Child provided a study of the most unctuous humour as Barker, the family butler, and was well supported by his henchman Wittle, a clever little study by Mr. Ernest Leigh. The ambitious Jew was once more undertaken by Mr. Charles Lloyd, the daughter being effectively played by Miss Kate Carew. Small parts were well sustained by Miss Violet Ellicott as the Hon. Mrs. Waldegrave, and Betty Drew as the pert little housemaid. The production was excellent, and the colour scheme and lighting in Act II., the Battlements, 1196, blended most effectively.

The piece was extremely well received by a packed house.

First Theatrical Scholarship.

The first municipal scholarship for the study of acting ever awarded in this country has been gained by Miss Valerie Taylor, of Kensington. It is given by the L.C.C., and is tenable at the Royal Academy of Dramatic Art for two years. During this period Miss Taylor will receive free tuition, the total value of which is about £300, and a maintenance grant. She is already undergoing a course of study at the academy, although the scholarship period does not begin until January.

Bath B.E.S.S.

This flourishing branch are giving a public reading of "Macbeth" on Friday, when Mr. Henry A. Saintsbury has again promised to give his valued services, together with his leading lady, Miss Louie Regnis, who will be the Lady Macbeth. Miss Regnis, when not touring, is a resident in Bath, where she has done much for the local success of the B.E.S.S.

"THREE'S A CROWD."

Farce-Comedy, in Three Acts, by Earl Derr Biggers, Produced at the Royal Opera House, Leicester, on Monday, Dec. 6.

Kathleen Kent ....Miss Dorothy Fane
Josephine Vincent..Miss Joan Crossley
Mrs. Kent ....Miss Marguerite Cellier
Phœbe Tims .....Miss May Congdon
Billy King .....Mr. Harry Hampson
Forbes .....Mr. Evelyn Roberts
Whitney .....Mr. Ernest Leeman
Mr. Kent .....Mr. Ernest Hendrie
Rev. Mr. Tilleymoss
Mr. Forrester Harvey
Tims .....Mr. Robert Hare
Wadleigh .....Mr. Vincent Holman
Johnny Blair .....Mr. Frank Cellier

This highly amusing and thoroughly enjoyable farce met with a great reception at the Opera House on its initial performance, and if the verdict of a Leicester audience is any criterion it should prove a success when it is presented to a London audience in January. The production is under the direction of Mr. Bernard Hishin. At the termination of the play there was a demonstration of approval, and loud cries for the author. In response Mr. Bernard Hishin, who was present in a box, explained that the author was in America, and on his behalf he tendered to the audience the warmest thanks for the splendid reception accorded to the play.

The play opens at the Blue Boar Inn, Stratford-on-Avon, a very pretty scene. Kathleen Kent has written a letter to her friend, Josephine Vincent, an officer in the auxiliary forces, whom she addresses in her pet name of Joe. Miss Kent accepts Josephine's invitation to slip away for a week's holiday in town. Josephine loses the letter in an hotel in France, and it is found by three young officers, who, thinking Kathleen's reputation is at stake, determine to rescue her from what they regard as a perilous position. They determine to get introduced into her father's house under false pretences, which they eventually do, one being disguised as a cook, another as a piano tuner, and the third as an electric light repairer. Before this happens Captain Johnny Blair, a lonely soldier, who has been in correspondence with Kathleen, also arrives at the inn, and is let into the secret of what the three other officers are doing, and he also believes after the lost letter of Kathleen's has been read to him, that she is in dire peril at the hands of the unscrupulous Joe. He assumes the name of Captain Foster, and gets an invitation to dine with the Kents from Kathleen who is not aware that he is her lonely soldier, Johnny Blair. Phœbe Tims, by an indiscretion, lets Kathleen into the secret of what is going on, and she makes up her mind, along with Josephine, to get some fun out of the adventure.

The second act is the drawing-room at the Kent's residence, and it is here where the fun commences in real earnest. The Rev. Mr. Tilleymoss makes his appearance at this point, and complicates things by falling in love with Kathleen.

The third scene is the kitchen at the Kent's residence, and the merriment is well kept up. Eventually Kathleen learns that Captain Foster is none other than her lonely soldier, Captain Johnny Blair, who ardently makes known his love for her, which she reciprocates.

The play has been produced by Mr. Gerard Clifton, under the direction of Mr. Bernard Hishin. Mr. Clifton has done his work admirably, and well deserves all the praise that has been bestowed upon it.

Miss Dorothy Fane charmed everyone by her portrayal of the light-hearted Kathleen Kent. Miss Joan Crossley, as Josephine Vincent, did not have a great deal to do, but she created a fine impression by her artistic acting. Miss May Congdon made an excellent Phœbe Tims, the servant, and Miss Marguerite Cellier as Mrs. Kent is deserving also of special commendation. Mr. Frank Cellier was in every way a convincing and manly exponent of Johnny Blair, his acting adding very materially to the general success, as also did that of Mr. Harry Hampson as Billy King, who, when he appeared as the cook, Eliza, kept the merriment going at a brisk pace. The two others of the "crowd," Messrs. Evelyn Roberts and Ernest Leeman, also deserve unstinted praise. Mr. Ernest Hendrie gave a very clever performance as Mr. Kent. Both Mr. Robertson Hare as Tims and Mr. Vincent Holman as Wadleigh did well in small parts.

"THE GREATER LAW." AT BUXTON.

"The Greater Law," recently produced in town, met with a gratifying reception at Buxton last week, curtain calls being of frequent occurrence. "Who shall give a law to lovers?" asks the authoress, and adds, "A greater law is love itself." The play is, in short, a love-story depicting the conflict between natural emotions and the laws of conventionality—a play, in truth, that touches the deepest currents of human feeling; it vibrates with intensity and does not shrink from the facts of life nor from the portrayal of their consequences.

The play is excellently mounted and the acting admirable—natural, and with no striving after effect. Miss Lilian Dundas gave a powerful copy of Hilda Thorne, a brilliant piece of character-study, and the sympathies of the audience were quickly drawn towards such a clever artist. Mr. H. Ryeland-Leigh's Dr. Harrington aroused interest, while the Col. Roland West of Mr. J. Carlyle Christian proved a very fine impersonation. A distinct word of praise is owing Mr. Royston Wood for his excellent acting of the difficult part of Clive Talbot; and worthy of high praise was the pretty playing of Miss Audrey Ridgewell as Rose Thorne. Miss Nora Carewe was quite successful as Mrs. Thorne, and Bertie Heywood, too, received a truthful reading at the hands of Mr. Alan Leamy. The other parts are all in capable hands, not forgetting the Mrs. West of Miss Roberta Marmont.

The play was produced by Mr. Alan Leamy.

The "Kitchen" Range.

Miss Elizabeth Irving is not the only off-spring of a theatrical family that is appearing in "A Midsummer Night's Dream" at the Court, for Fred Kitchen, jun., is enacting the character of Philostrate. Young Fred's promising acting affords another proof of the extensiveness of the Kitchen "range."

LAWRENCE WRIGHT'S

SONGS SUPREME in the First PAVILION GLASGOW Pantomime.

Presented by Mr. FRED COLLINS.

Preliminary Production at KING'S THEATRE, GREENOCK, on MONDAY NIGHT LAST.

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LI'L OLD LONDON,

Tremendous Success with the Principal Boy,

MISS KITTY EVELYN.

CITY OF LAUGHTER

AND

GOD GAVE ME WONDERFUL DREAMS

Outstanding Ballad "Hits," sung by

MISS ENA TOWLER.

I LEFT MY HEART IN MARYLAND.

Great Principal Boy and Girl Duet, sung by

Miss KITTY EVELYN and Miss ENA TOWLER.

The Outstanding "Hits" in FRED COLLINS' "CINDERELLA" at the OLYMPIA, GLASGOW, were:—

THEY'LL NEVER KNOW ME IN OLD DAHOMEY

Sung by Miss DAISY MORELL, and

CITY OF LAUGHTER,

Sung by Miss RITA HUTCHESON.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—First week of Carl Rosa Opera Company season.

TIVOLI.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. W. Lothian Gilbert.—Hot Musical Quartette; Fred Curran, comedian; The Websters, comedy entertainers; Gerald Cyril, ventriloquist; The Lamage Trio; Ackroyd, flautist; and pictures.

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. A. Lamont.—Harry Leaton presents the pantomime, "Jack and the Beanstalk."

Boots, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—M. Gintaro, the Japanese juggler and top spinner, heads the bill here. James Hunter entertains at the piano; Norman Osborne, ventriloquist; Galland and Hooper, vocalists; Jack Williams, comedian; Izuka and Partner, in a comedy equilibristic act; and Pearl Mitchell, violinist, assisted by her sister, are also in the bill.

Boots, The Chemists, 89-91, Blackburn-road.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—The Dukinfield and District Operatic Society are presenting here the musical play "The Quaker Girl." In aid of the District Infirmary and other local charities.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Mr. C. Watson Mill's company is here for the week in the detective drama, "The Face at the Window."

Boots, The Chemists, 140, Old-sq.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—Mr. H. J. Snelson presents "The Kinema Kid," with Victor Thomas in the cast.

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Erne and Clough, Tom Field, J. P. Ling, Edna Maude, Black and Brown, Kathleen Fahy, and the Musical Longshoremen.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; M. D., Mr. C. W. Hodges.—Mr. Sidney C. Kearns and company in a revival of "The Manxman." Mr. Kearns himself appears as the hero, Pete.

PALACE.—D., Mr. W. S. Pearce.—Fred Kanno's latest success "Red Hot," in which Billy Bennett scores as chief comedian. Single turns are also given by that clever magician, Henry Bekker, and Evelyn Tyser, violinist.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—Splendid audiences welcomed Jean Sterling MacKinlay in her song recitals on her reappearance here last Saturday. On Monday Mr. Alan MacWhirter, baritone-vocalist, commenced a three days' engagement.

Boots, The Chemists, 21-22, Union-st.; 55, Southgate-st.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Percy Leonard; Mus. D., Mr. A. E. Hurst.—Mr. Alex. Humphries presents "Toto."

BELFAST.

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John C. Fowler.—The chief attraction is provided by Frederic Bentley and company with the farce, entitled "All Tied Up"; also billed are Moore and Roby, in a smart act; Billy Leonard, "the broth of a boy"; Dene Dunlop, comedian; Nathal Trio; Miller and Phlora, new style entertainers; and Miss May Renter, contralto.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by G. H. Greener, the singing collier; and Jessie Stewart, in Scotch speciality act.

GAIETY.—G. M., Mr. Ernest E. Forbes; Mus. D., Mr. Fred Wright. — Appearing here are Ernie Moss, comedian; and Geo. Costello, in smart wire act.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. K. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh. — The Blackpool Dramatic Amateurs are giving performances of "A Butterfly on the Wheel" on behalf of the local hospital.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The programme this week incudes Du Calion, Barker and Tarling; Thornley Dodge; De Alma; Babusio Bros.; and Hughie Williams and Rose Abbott in a sketch, "Backing a Winner."

Boots, The Chemists, 12-18, Market-street; Church-street; and Station-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—The Bolton Amateur Operatic Society present "My Lady Molly."

GRAND.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf. Booth.—Penrose and Whitlock, Les Napiers, Jack Blair, Hengler Bros., Ellis Jackson, Pauline Travis, Evelyn May.

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Frank Shelley.—Gordon Grey presents "The End of the Road."

Boots, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—"The Eyes of Youth," with Miss Betty Fairfax, supported by a fine cast.

BOSCOMBE HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—Lew Lake presents "Jerry." The cast includes Bob Morris, Molly Wells, and other capable artists.

Boots, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.; 20-22, Southbourne-grove; Christchurch-rd., Boscombe.

BRADFORD.

THEATRE ROYAL.—M. D., Mr. Nat Hepworth; A. M., Mr. Harry Martell.—The D'Oyly Carte Opera Co.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Mr. A. C. Beattie presents "Miss Lancashire, Ltd."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Grock and Partner, Marcelle, Lily Leyton, Stanley Vilven, Alf Thomas, Saschoff Family, Mutt and Jeff.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Martin and Castle, Six Olracs, Manuel and Francois, Huntings, Fred Fitzroy, Lynn and Lynda, De Lilo Sisters.

Boots, The Chemists, 60-62, Kirkgate.

BRISTOL.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; M., Mr. J. Windsor-Stevenson.—The last week of the Repertory Company in "Seven Nights in London."

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Lew Lake presents Charles Austin in "Pretty Peggy" as Parker, supported by a West-End company, including Maudie Vera as Lady Babby, Florence Helm as Peggy, and Fred Malcolm as Tipster.

EMPIRE.—M., Mr. Sid Macaire; A. M., Mr. F. Reigo.—Cyril Dunn presents the revue, "Nothing Doing," with a star cast.

BEDMINSTER HIPPODROME.—Jessie Templeton presents the Chinks, vaudeville entertainers; string orchestra, and grand orchestral pipe organ; also pictures.

Boots, The Chemists, 9-10 Wine-street.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Madge Douglas and Ernest Vaughan's company in "Her Only Way."

EMPIRE. — P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Fred Donaldson and Fred Weedon and company in "A Hunter's Dream"; Mollie West, soprano; Fred Morris, entertainer; Eric Crane and Miss Olga, vaudeville titbits; Aubrey Standing and Miss Elliott, in operatic scena; Ettie Howard, juvenile comedienne; Mark Kiverd, Hebrew comedian; Alfred Verme, novelty instrumentalist.

PALACE.—P., Burnley Palace and Hippodrome Co., Ltd.; R. M., Mr. Allan Williams.—Hilda and Nelson, in "Gems of Melody"; Effie Mann, vocalist; Jephson and Du Barri, Anglo-French comedy artists; Tossing Testros, Australian balancers; Florence Yaymen, in caricatures; Lombard Troupe, a lesson in gymnastics; Pharos and Miss Turle, in magical act.

Boots, The Chemists, 90, St. James-street.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. Johnson.—"Peep Behind the Scenes" is presented twice nightly here.

Boots, The Chemists, 28-30, Queen-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & B. Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. J. Fred Watson.—Miss Ruby Lee and Mr. Eric Paul May are paying a personal visit here with their popular musical play, "His Ignorant Wife."

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Wed., Thurs., Fri., and Sat., Buxton Amateur Dramatic and Operatic Society. "His House in Order."

HIPPODROME.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—The Gladwyns, in a musical act; pictures, &c.

THE PICTURE HOUSE.—P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30.

Boots, The Chemists, 46-50, Spring-gardens.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—The revue, "Spick and Span."

CARLISLE.

PALACE.—P., The Masnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—Haig Bros. and Ryan, The Mongadors, The 4 Veronas, Les Nosselas, Florence Cooper, Betancourt, Elrey.

HER MAJESTY'S.—L. and G. M., Mr. Ernest Stevens; M., Miss McBride.—Hubert Woodward presents "The Girl in the Taxi."

Boots, The Chemists, 49, English-st.

CASTLEFORD.

QUEEN'S THEATRE.—P., The Castleford (Queen's) Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—C. H. Charlton, with Marion Brown, Dorothy Charlton and company, in illusions; The Coulsons, speciality; Two Jeffersons, harmony and dancing; Tom Hull, comedian and dancer; and Tom Goode, comedian.

CHELTENHAM.

COLISEUM. — P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland; Mus. D., Mr. J. H. Shackleton.—Mr. Huntley Wright and star company.

TOWN HALL.—Sunday evening devoted to British composers. Orchestra under baton of Mr. J. H. Whitaker. Mr. Frank Pates, soloist.

Boots, The Chemists, 129-130, High-street.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); G. M., Mr. F. J. Welshman.—The New McNaughtons, Korshun, Cosgrove and Burns, Annie Roonie, Mary MacLean, Kranton, Chas. Chard.

Boots, The Chemists, 21, Market-place.

CIRENCESTER.

BINGHAM THEATRE.—Rawdon and Kean, in conjunction with Ben Endocck, present "The Skin Game."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Mr. Harry McKelvie presents the panto., "Tommy Trotter."

EMPIRE.—P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—The Ida Victors, musical and dancing act; Ella Gold, Scotch comedienne and dancer; Lyal and Bert, comedy act; and pictures.

DEVONPORT.

HIPPODROME.—M., Mr. E. Harper.—Revue, "Non-Stop," the cast including Freddy Forbes, Anita Edis, Dorothy Winter, Joseph Victor, Chas. Lind, Vivian and Ernest J. Noyle; return visit of Bert Weston, comedian; Jess and Tory (Merle and Lloyd); Ladd West and Rochefort.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. Herbert Shelley and company in "The Romance of the Rosary."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Miss Florrie Forde presents her annual pantomime, "Red Riding Hood." Cast includes: Maisie Ayling and Eddy Walker, Peggy Dane, Norman Langford, Alf Jepson, O'Shea Girls and Terry, Stevens and Rennour, Kia Ora Quartette, Eight Stylish Steppers. Produced by George Melbah. Musical Director for panto., Mr. H. Bradley.

Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND THEATRE.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. E. Vivian Edmonds and company, in "A King's Romance," "The Third Man," and other plays.

Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Revue-comedy, "Follies and Frolics."

Boots, The Chemists, 11, Cannon-st.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The leading feature of this week's bill is "Short and Sweet," presented by Mr. A. D. Macfarlane. Several capital variety turns complete a fine programme.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—Excellent musical programmes are presented by the Symphony Orchestra; grand organ selections by Mr. G. H. Millers, solos by the Misses Loseby; and pictures.

Boots, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Ernest E. Norris's company in "The Case of Lady Camber."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—The Autonian Pierrots in their amateur revue "Hullo Apollo!"

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Panto Productions are presenting "Whittington Up-to-Date."

DEVONSHIRE PARK.—M., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers.—Vocalist, Miss Sophie Rolands, soprano.

Boots, The Chemists, 14-15, Sussex-gardens; 6, Seaside.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. J. L. Howat; Mus. D., Mr. E. J. Rogers.—The D'Oyly Carte Company opened a fortnight's engagement here on Monday with "The Gondoliers." Gilbert and Sullivan's delightful opera received that fine interpretation to which playgoers are accustomed, from the able artists under the banner of Mr. Rupert D'Oyly Carte. Mr. Henry H. Lytton, Mr. Leo. Sheffield, Mr. George Bishop, Miss Sylvia Cecil, Miss Catherine Ferguson, and Miss Elsie Griffin formed an especially admirable cast, and Mr. Harry Norris directed the orchestra with excellent effect.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—"The Follies of 1920" visit Edinburgh for the first time this week, under the personal supervision of Julian Wylie and Jas. W. Tate, featuring George Gregory, Reginald Sharland, Annie Croft, the Yama Quartette of male singers and dancers, and the excellent Wylie-Tate chorus, with other artists. Mr. F. Smith is in charge of the orchestra, and the production provides a most delightful entertainment.

Boots, The Chemists, 102, Princes-street.

FOLKESTONE.

PLEASURE GARDENS.—The Big Circus of 1920-21, presented by the International Circus Co.

Boots, The Chemists, 12, Rendezvous-st.; 61, High-st

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mrs. E. E. Leaning.—Mr. Harry Mannering's company are here in the romantic musical comedy revue, "Will o' Wisp."

Boots, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—The labour drama, "Stand by Your Pals," is presented by Messrs. Vernon Proctor and Harry C. Robinson's company. The latter plays the part of Jack Grey in capital style; and Miss Sadie Southern is a winsome Shirley Sayers. Dora Grey is well played by Miss Connie Meadows, and the rest of the cast is in good hands.

Boots, The Chemists, 139, Westgate-street, 94-95, Northgate-street.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. Bingley.—Jack Goodson presents "Oh, Julie," a successful musical comedy.

PALACE THEATRE.—M., Councillor F. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. T. Stevens.—Thos. Convery's revue, "Cheerful Days," with Billy Glenn as chief comedian.

Boots, The Chemists, 108, Cleethorpes-road.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—The Halifax Light Opera Society are presenting "The Marriage Market."

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—"The Girl from Ciro's" is proving a big attraction.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D., Mr. W. Davidson.—Francini and Elsie Olloms, in juggling and musical act, share the premier position with Mario Lorenzi and his harp. Other good turns include The Four K Foleys, in novelty act; Murzan and his Apes; Harry Atkinson; Australian Orpheus; Roya, dancer; Hattie Pedro and Leon, gymnasts; and Tubby Turner and partner, in original burlesque.

Boots, The Chemists, 1, Corn Market.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—"The Skin Game," a play that particularly appeals to North Staffordshire, is here this week.

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Harry Weldon, comedian, stars. Also appearing are Fred Duprez ("Mr. Manhattan"); Hanlon Bros. and company in "The Station Hotel"; Zellini, burlesque juggler; The 3 Mahers, speciality dancers; Caradini, the actor-musician; and Ethel Castaldini, of musical comedy fame.

Boots, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton—"My Old Dutch" forms the attraction here, presented by Frank Weathersby and E. G. Norman. Miss Lillian Deane earns much applause for her performance as Sal Gratton.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—Webb and Page, the unusual comedians; Lento, the musical wonder; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robt. A. Brown; Mus. D., Mr. Fred Baker.—The Ernest Gittens' Pocket Opera Company present two scenes of "Maritana" for the first half of the week, and "The Daughter of the Regiment" for the latter half; Haviland and Dressler, black and white comedians and dancers; and pictures. Miss Margaret Cooper is appearing at a special matinée on Wednesday, supported by the Ernest Gittins' Pocket Opera Company.

HUDDERSFIELD.

PALACE.—M., Mr. Herbert Garside.—Noni and Horace, music and comedy; The Pall Malls, comedy; Will Gardner, comedian; Mimi, luminous table; The Lanucci Duo, gymnasts; Fenner and Roberts, somersaults; Harry Marlow, humour; The Buckleys (Jerry and Kitty), comedy.

Boots, The Chemists, 16-18, King-st.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter A. Cooke.—Fred Karno presents "What's What?" Frank O'Dell, The Kitchen Comedy Four, Bob Anderson, Alfredo.

Boots, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook. Return visit of "The Doings of Dora."

Boots, The Chemists, 122-124, Bath-st.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Raynor's Repertoire Company (North) are this week presenting four plays. On Monday "A Bunch of Violets" was staged, and will be repeated on Saturday. On Tuesday "The Witness for the Defence," which will be repeated to-morrow (Thursday). To-night (Wednesday) "The Woman in the Case" will be played, and on Friday "Liars."

THE KINO.—M., Mr. Percy Dawsone.—Jack and Emily are appearing here in a dancing act; and pictures.

EMPIRE.—M., Mr. Tait.—Costa and Geo. are appearing in a unique comedy bar act.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Alfred B. Kennedy and Henry Adnes' company in "Potash and Perlmutter."

Boots, The Chemists, 78, Cavendish-street.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. Bennett; M. D., Mr. Wilf. Sturman.—Miss Dora Moorhouse presents the musical comedy "Next, Please."

Boots, The Chemists, 31-32, Market-st.

LEEK.

GRAND THEATRE AND HIPPODROME.—P., The Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"The Romance of Tarzan," and other pictures.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Woman Michael Married," and other films.

Boots, The Chemists, 17, St. Edward-st., and Sheep Market-st.

LEITH.

ALHAMBRA.—P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—Carlton and his satellites—of wide celebrity as conjuring comedians, hypnotists, and spiritualists—bulk largely and pleasantly in this week's bill. Tom and Neil give an enjoyable burlesque show; Kit O'More entertains with songs and impressions; the Rema Duo introduce some novelties as sensational equilibrists; the Randles score with a smart comedy sketch; Sam Curtis makes a nimble dancer; and the Gordon Inglis Trio delight everybody, as usual, with their artistic vocal and musical scena.

Boots, The Chemists, 15, Leith-walk.

LOWESTOFT.

MARINA THEATRE.—L. & M., Mr. Reginald Parcezer; Mus. D., Mr. F. Mayo.—Mr. Morris Flake's company present "Top of the Bill."

Boots, The Chemists, 98, London-road.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Mr. Frederick G. Lloyd presents "A Chinese Honeymoon."

Boots, The Chemists, 27, George-st.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—The Six Brothers Luck are here in their successful musical comedy, "What Next?"

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank N. Parker; Mus. D., Mr. H. J. Waldron.—The Dormondes present a clever comedy act, entitled "Scientific Nonsense," and pictures.

Boots, The Chemists, 17, Corporation-road.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; M. D., Mr. Edgar Lewis; S. M., Mr. Hy. Morris.—The Fair Bards, the versatile entertainers, in their mirthful melodious masquerade, "At the Carnival." Also Tom E. Varley, in refined musical act; and pictures.

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo E. Hutchins.—Victor Martin and Maud Florence are appearing in an artistic comedy novelty, "At the Tennis Court." R. W. Willey introduces his novelty dancing masterpiece. Pictures complete.

Boots, The Chemists, 56, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M. D., Mr. A. K. Hollands.—Will Hay, in "Find the Beetle"; Jen Latona, Pichel and Scala, Haydee's Miniature Theatre, Three Nesios, Lolé and "Her," Gordon Finlay.

Boots, The Chemists, 13, Commercial-st.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen.—Rameses, magician; Dorothy Cara and her Violinist, in a musical mélange of merit; Lylie Bonner, comedienne and dancer; Maxwell Carew, dame; Wheeler and Wilson, comedians; The Glittos, eccentrics; and Pathé's Gazette.

Boots, The Chemists, 5, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Messrs. Wagner and Skardon's company in "Disgraced" and "The Son of a Thief."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; M. D., Mr. Cecil Lavender.—The Empire Operatic Quartette and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnivall.—Carl Rosa Opera Company in "The Tales of Hoffmann," "Madam Butterfly," "Faust," "Carmen," "Samson and Delilah," "Il Trovatore," and "Maritana."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Varieties: The Five Nuts, Mlle. Louise, Delaney and Lee, Van Dock, Cis and Eddie Allen, Kelroy and Wyn, Dario and Marie Esme, Pathés pictures.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond; M., Mr. G. Sharkey.—Varieties: The Four Madcaps, Allan Shaw.

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper's, Ltd.; M., Mr. H. Rinder.—Varieties: Mark Coney, Winnie Barr.

Boots, The Chemists, 38, London-st., Briggst.; 6, Goat-lane.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Louis Calvert and Andrew Melville present "Daddalums," and are well received.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks. — Constance Wentworth, Helen Alston, and Frederic Lake present their musical and comedy interlude; Leslie Carter, entertainer at the piano; Victor Andre, the unusual dancer; the New Macs, comedians; Alma le Dare, comedienne; Nona and Melroy, in comedy act; Cambo and Castelli, in "The Monkey and the Maid"; and the Palace pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Mr. Denville's company present "The Daughter of a Thief."

Boots, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. and S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Mr. Charles Heslop and "The Brownies" is the attraction here.

Boots, The Chemists, 1, Queen-st. and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. B. H. Bostock; M., Mr. Harry W. Pinchorn; Mus. D., Mr. Bert W. Stephens.—Mr. Harry McKelvie presents the pantomime "Cinderella."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—The Five Macleods, in Scottish musical, singing, and dancing act; Jules Kiaro, equilibrist; Johnnie Beveridge, humorist; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Mr. James Cameron presents his super revue, "Just Whisper," and on Saturday afternoon, for a children's matinée, they will present "Babes in the Wood."

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. F. W. Crowe.—"Mr. Pim Passes By," by A. A. Milne, Miss Irene Vanbrugh and Mr. Ben Webster in their original parts.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"Mrs. Dane's Defence."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Miss Zona Vevey and Max Erard, great organ; Nelson Jackson, humorist; Wilfred Burnard, character comedian; Fields and Doreen, dancers; Tina Paynola, mimic; and Tom B. Wheatley, ventriloquist.

Boots, The Chemists, 100a, Old Town; 1, George-st.

PORT TALBOT.

NEW.—Jt. L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge. — Miss Leila Zillwood's repertory company in "His Australian Wife" and "The Broken Rosary."

READING.

COUNTY.—P. and M., Mr. Milton Bode and Mr. Edward Compton.—Messrs. Murray King and Clark present "Carnival."

PALACE.—P., Palace Theatre of Varieties, Ltd.; M. D., Mr. W. T. Simmons; A. M., Mr. A. Burridge.—Robert Cr n presents "The Barleycorn Players." Lily Denville, Rex King, Linton and Vince, Dalkeith, Marie Crisetta, The Coenens.

Boots, The Chemists, 90-91, Broad-st.; 2, Duke-st.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Miss Dot Stephens' company present "Dope" and other plays.

ROCHDALE.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—That charming play "Paddy the Next Best Thing" is drawing packed houses this week, and no wonder, for Mr. Robert Courtneidge, in conjunction with Macdonald and Young, has sent a capable company. Muriel Munro fills the title-role to perfection, and her winsome personality captivates the audience.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Pantomime makes its reappearance this week (twice nightly) to the delight of both young and old. Fred le Gren's "Sinbad" is the production, and it goes with a delightful swing all through. Adah le Gren plays a big part in assuring its success, and is responsible for some delightful songs.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties are provided this week by Frank Cass, a comedian; and Gloriani, concertist; and pictures.

Boots, The Chemists, 42, Drake-st.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd.—By kind permission of the management, The B.T.H. Amateur Operatic and Dramatic Society present that famous comic opera, "Patience." An excellent cast includes Mrs. R. Farquhar as Patience.

EMPIRE.—P. & M., Mr. B. Morris.—Michaeloff Trio, in instrumental and vocal scena; Tiny and Tim, in artistic comedy; Miss Helen Poppmacher, soprano; and Syd Warwick, comedian.

Boots, The Chemists, 26-27, High-st.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Alan Young; R. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—The Monks of St. Bernard; Chris. Van Bern; Page's Animated Dolls; J. H. Scotland; Ted Waite; Vasco, the mad musician; the Daunton-Shaws.

ROYAL HIPPO. — P., Messrs. W. H Broadhead & Son; R. A. M., Mr. Fred Bernardo.—Fred Clements presents his panto., "Aladdin."

Boots, The Chemists, 91 and 404, Regent-street; 277, Chapel-street.

SCARBOROUGH.

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—A strong variety company, including Mr. Will Ambro, comedian and dancer.

OPERA HOUSE.—P., Empire (Wakefield), Ltd.; G. M., Mr. G. H. Hawkins.—The Allington Charsley Opera Co. present a variety of operas.

Boots, The Chemists, 1, St. Nicholas-st. and 18, Newborough.

ST. LEONARDS.

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Daily concerts by Norfolk Megone and his able orchestra. The vocalist appearing this week is Miss Constance Shearer, soprano.

ROYAL CONCERT HALL.—P., The Elite Picture Theatres (Hastings and Bristol, Ltd.); R. M., Mr. M. Williamson Broad.—The Hastings Corporation present Julian Clifford and his orchestra. Tomorrow is the 7th Symphony Concert, at which Maurice Cole (solo piano) is making his first appearance in Hastings.

Boots, The Chemists, 17-19, Robertson-st., George-st.; 48, London-rd., St. Leonards.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—W. W. Kelly's company in "A Royal Divorce," including Edith Cole and Mr. Alexander Marsh.

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by Tom Clare; Jessica Way, in new tabloid of tit-bits; Albert Foster and Nanon, comedy and song; Rollo, acrobat on the high rope; Musical Burglars; Nellie Anderson and Pat Nash, comedy duo; Chas. Hutchins presents the Q's, in vocal humour; and the Original Yamamoto and Miss Kayoshi, equilibrists.

HIPPODROME.—R. M., M

THEATRICAL GOSSIP.

N.A.T.E. and the "Union" Shop—Sweet-Selling Restrictions Reimposed —The Case of the Chorus Lady—Lyceum After the Pantomime.

The N.A.T.E. Negotiations.

The chief obstacle to the settlement of the dispute between the managerial Association and the National Association of Theatrical Employees appears to be the question of the "union shop." According to the secretary, the old agreement and the new demands include a clause that the management of the respective theatres shall employ only members of the Union, but this had been struck out in the terms submitted by the Conciliation Board, and the Entertainments' National Industrial Council.

A mass meeting of the Union held at the Canterbury Music Hall on Sunday considered the terms offered by the Conciliation Board, and after a long discussion adopted the following resolution:—"This mass meeting, having heard the proposals of the Conciliation Board in reply to our demands for increased rates of pay to meet the increased cost of living, while appreciating the small concessions made in some departments, declare that in the main the offers made are unsatisfactory, and instruct the Executive immediately to make a further application for the consideration of the points in dispute. In the event of no satisfactory agreement being arrived at, the Executive are to have freedom of action, and in any steps taken to enforce the demand, w, as members of the Association, pledge ourselves loyally to support our representatives."

The report of the Conciliation Board will come before the Society of West-End Managers at 11 o'clock to-day, at 52, Shaftesbury-avenue. The Theatrical Managers' Association meet to-morrow at the same place at 3 o'clock.

Sweets in Theatres.

The Shops Early Closing Bill (No. 2), which contains restrictions against the sale of chocolates, cigarettes and ices in places of entertainment after 8 o'clock and 9 on Saturdays passed its final stages in the House of Lords on Dec. 3. The Act reimposes the restrictions made by the Home Secretary under D.O.R.A., and it is still therefore illegal to sell the articles referred to after the prescribed times. The Act remains in force until Dec. 31, 1921.

It is interesting to note that almost identical with the passing of the Act a case brought against the Winter Gardens, Blackpool, for selling cigarettes after the hours mentioned was won by the defendants. The magistrate's clerk advised his worship that the Early Closing Order under D.O.R.A. was not in force, and the case was dismissed, a decision directly opposite to that given at Bow-street in the recent prosecution. The grounds of contention were sent to Blackpool by the Theatrical Managers' Association, and, as we have shown, were successfully employed.

Pantomime Chorus Conditions.

The statement in a recent leading article that we did not know of a single instance where theme mbers of the chorus were required to provide their own tights or shoes is questioned by the secretary of the Actors' Association, who sends us the copy of a pantomime contract under which a chorus lady has to provide one pair of tights and shoes.

We would point out that we did not say that such conditions did not exist; we said we knew of none. One swallow, however, does not make a summer, and we trust that Mr. Lugg is mistaken when he says that it is more often than not the custom in smaller pantomimes and revues for artists to provide their own tights and shoes. Our statement was based upon the experience of several representative managers, and we feel sure that if we were to invite pantomime managers who did not expect the artist to provide the articles of attire mentioned to write us to that effect the list would include all the best and most reputable managements.

The point is that we object to one or even more instances being made to read in the Press as typical of the profession as a whole. The original statement which we criticised was tacked on to a report in several papers of companies coming off the road which was denied in detail the following day.

The remedy for this state of affairs is clearly to be found in pressing managers to join the Association of Touring Managers, and thus obtain compliance with the Standard Contracts. It is unfair to the general body of managers that artists should give their services at a lower rate than that provided for in the standard agreement, thus putting their competition at a disadvantage.

Lyceum Spring Drama.

Mr. Frederick Melville has just told us that after the forthcoming Lyceum pantomime, "The Babes in the Wood," has run its course, he and Brother Walter will present at that theatre a brand new drama. "And," added Frederick, "it will be 'some' drama."

"Private Secretary" at the Aldwych.

Mr. Cecil Barth has secured the Aldwych Theatre for "The Private Secretary," which is to contribute to the season's jollities. He starts there on Dec. 21, and the farce will be given twice daily, afternoon and evening.

Grand Guignolettes.

Much interest attaches to Mr. José Levy's new Grand Guignol programme to be submitted at the Little Theatre this evening. The late W. S. Gilbert's short marrow-freezing Newgate drama, "The Hooligan," will be recalled to those who saw it during its brief career, by Captain Reginald Berkeley's "condemned cell" tradegiettes, entitled "Eight o'Clock." It will be interesting also to see how that light comedy and musical play librettist, Gladys Unger, comes out as what might be called "Une Grande Guignoleuse" in her playlet, "A Man in Mary's Room"; and how Mr. José himself fares in his adaptation of de Lorde's piece entitled "Private Room No. 6."

The Little Theatricals to-night will also include among its new piecelets a play written by Reginald Arkell and Russell Thorndyke, dealing with "Punch and Judy," which "lamentable tragedy" has surely had the longest run since (as Dryden puts it)

> Thespic, first professor of our art,
> At Country Wakes sang ballads in a cart.

Martin Harvey at the Kennington.

During this, the final week of Mr. Martin Harvey's stay at the Kennington Theatre, he will give performances, on Friday and Saturday nights and Saturday afternoon, of Maurice Maeterlinck's touching and impressive play, "The Burgomaster of Stilemonde." The impression created upon its first London presentment at a charity matinée at the Scala on Jan. 10, 1919, was deepened by Mr. Harvey's "amazingly fine study" of the heroic burgomaster.

Immediately after the fall of the curtain on Saturday night, Mr. Martin Harvey, Miss N. de Silva, and most of the company, of course piloted by Mr. Frank B. O'Neill, board their boat special for Liverpool, where they arrive at 6.30 a.m. Sunday. After breakfast at the North-Western Hotel they proceed to the C.P. liner "Metagama," which is being specially held for them. Mr. Martin Harvey's first productions in Canada will be "David Garrick" and "The Burgomaster of Stilemonde."

Panto Precedes Pictures.

With regard to Mr. John Morgan's acquisition of the Kennington Theatre for presenting pictures, the arrangement will in no sense interfere with George Shurley's pantomime, "Dick Whittington," at that fine theatre. Mr. Shurley will present this evidently splendidly spectacular and capitally-cast production on Boxing Day, and will give it what looks (from the booking) like being a long run.

An Everyman date.

In the new mandate concerning the forthcoming productions at the Everyman Theatre at Hampstead, the dramatists include two Bennetts. One is the novelist-playwright, Arnold Bennett, whose comedy, bearing the old name of "The Honeyman," is to replace Zangwill's play, "The Melting Pot," next Monday week. The other Bennett is front-named Sterndale (after his ancestor, the famous composer). His work for the Everyman Repertorians is a play entitled "Kind Hearts and Coronets."

A memory by Tom Titt of the principals of "The Storm," in which Mr. Arthur Bourchier and Miss Kyrle Bellew are appearing so successfully at the Strand.

Miss Marjorie Bellairs' Illness.

Recent severe illness is, we regret to learn, responsible for the absence of Miss Marjorie Bellairs from the cast of "When Knights Were Bold" at the Duke of York's. Ever since Mr. Bromley Challenor took over this merry farce and played the late James Welch's part, for over 2,000 times, Miss Bellairs (Mrs. B. C.) has given a delightful impersonation of the sometime mediæval heroine, Lady Rowena. Pending Miss Bellairs' complete recovery (which we all hope will be soon) that character is being cleverly undertaken by Miss Madge Compton.

Actors' Benevolent Fund.

At the committee meeting of the A.B.F. on Thursday, the sum of £133 1s. 6d. was granted in relief. Twenty-four applications were considered, and of these 22 were assisted, irrespective of £66 1s. 6d. granted in weekly allowances.

Home for Christmas.

Mrs. Archibald Haddon, wife of the "Daily Express" dramatic critic, returned to her family circle yesterday after a month in a Richmond nursing home, where she underwent a double operation for appendicitis and another more serious complaint. The operation was successful, and Mrs. Haddon's medical attendant, Dr. Burrell, of Kew, reports an excellent recovery.

Lee White and Clay Smith.

Welcome new of Miss Lee White and Mr. Clay Smith is contained in a cable received from Australia last Wednesday by Mr. Percy Barringer, of the O.P. Club. The message read: "Sailing for America Dec. 22 on 'Sonoma.' Happy and successful. Hope to leave New York for home first week in February. New York address c/o Eddie Darling, Palace Theatre Building."

In Aid of the A.B.F.

Two special performances, the proceeds of which are to be devoted to the Actors' Benevolent Fund, are announced to take place at the Savoy next week, when Mr. Henry Baynton, the well-known Shakespearean actor, supported by a cast including Miss Lilian Braithwaite, will produce Zangwill's "Melting Pot" and "Hamlet." The former is to be played on Thursday evening, Dec. 23, and the latter on Friday afternoon, Dec. 24.

As far as we can remember, this is Mr. Baynton's first appearance on the Savoy stage since he understudied the late H. B. Irving, and those who have not had an opportunity of seeing him act for some time will be agreeably surprised by the great strides he has made in the particular class of characters he so ably impersonates. The performances are arranged by Mr. Robert Courtneidge, in agreement with Mr. Gilbert Miller, and the kind permission of the Executors of the Savoy

Margaret Morris's Children's Season.

Miss Margaret Morris will open her season of four weeks at her theatre, Chelsea, King's-rd., on Dec. 23, with a performance of "Jack and the Beanstalk," a fairy play acted by children, with dances and music, costumes and scenery by Margaret Morris, and the dances arranged by Lois Hutton. The pantomime will be preceded by original dances, entirely arranged, and with costumes designed, by the children.

Sir George Alexander Memorial.

Mr. Gilbert Miller announces that the memorial to the late Sir George Alexander is to be unveiled at the St. James's Theatre on Friday afternoon, Dec. 17, at 4 o'clock. Princess Christian will perform the ceremony, and the Lord Chief Justice (the Earl of Reading) and Sir Squire Bancroft will deliver short addresses.

"Shepherdess Without a Heart."

For the forthcoming matinées of that delightful children's play, "The Shepherdess Without a Heart," commencing on Dec. 22, Miss Nellie Briercliffe has been engaged for the part of the Shepherdess, and Mr. Maurice Turner for the Shepherd. Also included in the cast are Alice Mansfield, Mercia Cameron, Doris Lind, Bertram Forsyth, Stafford Hilliard, Paul Gill, Billie Reynolds, and a host of clever children. Mr. Stafford Hilliard will be, as in 1913, responsible for the production of the play.

"The Southern Maid's" Successor.

Rehearsals have been started of the new musical play, "Sybil," to be produced at the Prince's, Manchester, on Monday, the 27th, and which in due course is to succeed "The Southern Maid" at Daly's. For the libretto Captain Harry Graham is responsible, and for the score Victor Jacobi, a composer of high repute in America, who has just arrived in London to give his assistance. The piece is in three acts, the first and third taking place in a big Continental hotel, and the second in the hall of the Royal Palace. The title part will be played by José Collins, while other prominent rôles have been confided to Harry Welchman, Noel Leyland, William Spray, Tom Shale, Jean Stirling, and Veronica Brady. Seymour Hicks produces the piece.

Mr. Harry Bristow.

Mr. Harry Bristow, concluded on Saturday last a six months' engagement as stage manager with "Afgar," in order to produce and stage manage the forthcoming pantomime "Jack and Jill," at the Theatre Royal, Bournemouth. He has been re-engaged by E. Lewis Waller's Tours, Ltd., to resume his position at the termination of the pantomime run. It should be added that, owing to the indisposition of Mr. Harry Cole, Mr. Bristow played the part of Afgar for the past three weeks.

Grand Opera at Aberdeen.

An interesting experiment is being tried at Aberdeen, where six weeks of Grand Opera is being played in succession, a two weeks' visit of the O'Mara Opera Company being followed by four weeks of the Carl Rosa, with only one week's break between. As the population of Aberdeen is only 150,000 all told, the experiment seemed risky, but so far it has been a great success. The O'Mara company broke all their Aberdeen records, while the advance booking for the Carl Rosa season, which commenced on Monday, is remarkable, 9,000 seats having been sold during the first five days of last week alone, long queues stretching from the box office doors.

Grand, Hanley, Changes.

The Grand Theatre, Hanley, is being floated with a share capital of £80,000, divided into 78,000 ordinary shares of £1 each and 2,000 management shares of £1 each. The directors are Messrs. William Thomas Hill, Alan Walter Young (Manchester Palace of Varieties), Richard Henry Gillespie, James John Gillespie (Moss' Empires, Ltd.), Peter Watson, and Rei Alfred Deakin Carter, M.P. (Manchester Palace of Varieties); 66,500 ordinary shares of £1 each are being issued at par.

Theatrical White Citizens.

That the ex-Service Men's Exhibition and Entertainments Enterprise, which opens at the White City on Saturday, has a strong infusion of the best and brightest theatrical element in its organisation is shown by the fact that Captain John Donald (formerly business manager and presenter at so many theatres) is the organiser; that Henry Tweedie is the business manager, John Galbraith the acting manager, and the publicity manager is Arthur Branscombe, author of (among other pieces) that first of modern musical plays, the highly successful "Morocco Bound."

The Joyous Jumblers.

Among the chief jumble salesmen and saleslädies at the Vaudeville to-morrow are those strong favourites Eric Blore, Gilbert Childs, Jack Buchanan (as dance arranger), Joyce Barbour, Phyllis Titmus, Binnie Hale, Nora Creina, who was recently playing in "Hullo America!" and Walter Williams. A a rehearsal a day or two ago "The Era" man was distressed to find Walter suffering severely from neuralgia, and having to dart out ever and anon to have a fresh tooth cut!

Without wishing in any way to "give away" the secrets of the play-house, we may perhaps venture so far as to hint that one of the chief episodes in "Jumble Sale" will depict manners and customs that might have been observed in and around that ancient thoroughfare, the Strand, half a century ago, when the Vaudeville opened.

A New "Old Dutch"-land.

Albert Chevalier has just arranged that his and Arthur Shirley's successful drama, "My Old Dutch," shall be transferred to the Holborn Empire for a series of daily matinées, starting at Christmas.

DEATH OF JAS. W. MATHEWS.

The many friends of Mr. James W. Mathews will regret to learn that after undergoing an operation at Charing Cross Hospital, he passed away yesterday (Tuesday) morning. The deceased made his first appearance in a speaking part in London at the Novelty Theatre on March 6, 1884, in a play called "The Barringtons," but, though he liked acting, he hankered after management, and began as manager and part-proprietor with Horace Lingard with "The Real Little Lord Fauntleroy." Later Mr. Mathews was associated with many well-known managements, including that of W. S. Penley. He became manager of the Duke of York's Theatre in the autumn of 1895. More recently he went to America as manager for Charles Dillingham, and on his return to London was engaged as acting manager at the Duke of York's. "Jimmy" will be greatly missed at the Savage Club, of which he was a very popular member.

Mr. Mathews was a distinguished Mason. In the Lodge of Asaph he was Past Master and Past Grand Assistant Director of Ceremonies, and Past Senior Grand Warden of New Zealand.

DEATH OF MR. ROLLO BALMAIN.

Mr. Rollo Balmain, who had been in failing health for some years, passed peacefully away after two months' illness on the 5th inst. at Montrose, Longton Grove-road, Weston-Super-Mare, the cause of death being complications following heart disease. He was 63 years of age. Descending from an old Perthshire family, he early in life gave up a commercial career for the stage. His first engagement was with the late Wm. Duck, appearing in "Called Back," "Dark Days," &c. He then went into management, running the American play, "Hazel Kirke." After a season at Sanger's Theatre, Westminster Bridge-road, he toured Mark Melford's "Secrets of the Police," and later played Wilson Barrett's parts on tour, and in the London suburbs in "Hoodman Blind," "Silver King," "Ben Ma-Chree," &c. He became the lessee of the Theatre Royal, Plymouth; Princess' Theatre, London, W.; Theatre Royal, Cardiff; Theatre Royal, Barrow-in-Furness; King's Theatre, Walthamstow. At the desire of his wife, Miss Sara Mignon, he retired from the stage for some time, but returned after a few years and played in "Are You a Mason?" at the Comedy Theatre, and also appeared with Hilda Trevalyan at the Coliseum, and in Zangwill's sketch "The Moment Before," at the Palladium, &c. More recently he toured "The Misleading Lady," playing Boney with great success. Mr. Balmain was greatly respected in the profession, and was one of the first to become a subscriber and life member of the Actors' Association on its establishment.

New Reandean Company.

Since Mr. Basil Dean's return from America Reandean have been busily engaged organising their theatrical plans for the coming year. They are now in a position to make several important announcements in this connection. The most interesting of these is that a second Reandean Company is in process of formation, and so soon as the lawyers "have done beating the air," as Mr. Dean puts it, this company will take over Mr. Charlot's lease of The Prince of Wales' Theatre. It is only a question of a week or so before they "take possession," as the law has it, although, of course, actually speaking, Reandean are already running the theatre, where "The Blue Lagoon" promises to be a big Christmas attraction. A considerable sum of money is involved in the deal. This will make the second long West-End theatre lease that the Reandean interests will have acquired during the current year.

The first considerable item in the Prince of Wales' Theatre portion of the work will be the long-promised production of the late James Elroy Flecker's poetic drama, "Hassan," that is so eagerly anticipated by all literary critics. Although it is a story of the Ancient East, it is advisable to point out that no attempt whatever will be made to rival the Oriental spectacles for which Mr. Oscar Asche is so justly famous. The music will be composed by Frederick Delius.

At the St. Martin's Theatre the next production will be a new play by H. G. Wells and St. John Ervine, the name of which is not for present disclosure. Although rehearsals of this play will begin after Christmas, it is unlikely that the run of "The Skin Game" will terminate for some time.

Royal General Theatrical Fund.

The Directors of the Fund held their usual monthly meeting at Goschen Buildings, Henrietta-street, on Tuesday, the 7th inst., Mr. Douglas Gordon, the hon. treasurer, occupying the chair. Messrs. Lionel Carson, Ralph W. Hutton, Frank Weathersby, and Charles Cruikshanks, secretary, were in attendance. The hon. treasurer reported that the Queen had sent a special Christmas donation of £10 to the Fund. Instructions were given in various matters before the Board.

"Don Q."

When Mr. F. J. Nettlefold makes his re-entry into West End management, he and his wife (Miss Judith Kyrle) will in all probability first be seen in a new drama based upon selected short stories by Major Hesketh Pearson, and entitled "Don Q."

Death of a Titled Actress.

In the Central Station Hotel, Glasgow, ten days ago, the death occurred of Miss Phyllis Maude, a young actress, who went to Glasgow to appear in the Wylie-Tate pantomime, "Puss-in-Boots." She had only rehearsed one day when she was taken ill and died from diabetes. Born in Glasbow twenty-six years ago, the lady's own name was McCulloch, and she was married to the Marquis de Sain Branchefort, their home being in the Rue Montaigne, Paris.

The funeral took place on Thursday, and six beautiful wreaths were sent by friends at the Alhambra Theatre. The chief mourners were the father and uncle of the deceased. Owing to illness, her husband was unable to be present.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Bogus Managers.

A special general meeting will be held on Sunday, December 19, at the Ambassadors Theatre at 3 o'clock to discuss the Council's policy against bogus managers and against managers who do not use the Standard Touring Contract. Members will be asked to decide if and how the Council shall use the boycott weapon against these managers.

Many letters have been received from managers suggesting that the benefits of the Standard Contract should not be granted to artists who are not members of the Association. It will be interesting to hear the views of members on this subject.

Cinema Contract.

A meeting was held between the cinema producers and representatives of the V.A.F. and the A.A. on Tuesday evening last, and the Cinema Contract was fully discussed. A further meeting will be held at 11.30 a.m. on Tuesday, December 21, at 109, Oxford-street, W.

Suggestions on Organisation.

It was suggested at the Council meeting held last Friday that members in each company throughout the provinces should organise themselves into a committee and elect one of their members as Chairman, who would also act as the official delegate of the company. Where a delegate already exists it will not be necessary, of course, to do this.

It is also suggested that in 1921 quarterly meetings should be held in London of all delegates, who will be invited to attend in order to discuss the policy of the Association, to help with their suggestions, and to receive suggestions as to the best methods for acting in their capacity as delegates. This would give delegates an official standing in the constitution of the Association, and suggestions are invited from delegates and others in this matter. It is also suggested that a monthly general meeting should be held at a London theatre so that we shall always have a platform for voicing our views and instituting various campaigns for the betterment of members.

Friday's Council Meeting.

Minutes of the Council meeting of December 10. Present: Mr. Fisher White (in the chair), Messrs. Clifford Rean, A. Harding Steerman, J. Scott Leighton, Robert Michaelis, Eric H. Albury, Bertram Wallis, Dawson Milward, A. George Fry, F. B. J. Sharp, Alfred Lugg (secretary), Misses Ethel Griffies, Lilian Braithwaite, Lisa Coleman, Madge McIntosh, and Gladys Ffolliott.

Minutes of the previous meeting were read and signed.

Votes of condolence were passed with the relatives of Mr. Alfred Brydone and Mr. Fred Eastman.

Reports of various Sub-Committees were read and adopted.

The Secretary stated that the general meeting on December 19 to discuss what attitude the A.A. shall take with managers who would not adhere to the Standard Contract was fixed for 3 o'clock at the Ambassadors Theatre.

Letters were read from Mr. William Farren, Miss Kathleen Magee, Mr. J. R. C. Hamilton, Guild of Insurance Officials, Mr. Henry Oscar, Mr. Cyril Austen-Lee, Sir Alfred Butt, Mr. Herbert Pearson, James Stillwell, Frank Heath-Saunders.

THE SICILIAN MARIONETTES.

WHERE PUPPET PLAYS ARE POPULAR.

Marionettes have been found in the tombs of Egypt and Etruria: they were popular with the Greeks, who subsequently imported them to Rome, where also they met with considerable public support. In more modern times Pepys made mention of them in his diary, and even as late as 1721 Le Sage wrote a play for puppets to perform. But as the world has grown older and mankind has become more sophisticated, marionette shows have declined in public favour, and to-day India, China, and Sicily are the only countries where they are presented at all seriously and arouse any interest or enthusiasm among the audience.

Among the poorer classes in Sicily the marionette theatre is as popular as is the theatre proper among more wealthy folk. The word "theatre" is used advisedly in connection with marionettes, for the performances, as given in Sicily, are no affair of booths, after the manner of a travelling Punch and Judy show. They have their own theatres, with stage drop curtain, and footlights all complete.

The subject chosen for representation is nearly always historical and melodramatic, and one that lends itself to much bloodshed; for example, the story of Charlemagne, the Siege of Troy, and, of course, various stirring incidents in the history of Sicily itself. The figures are about half life-size, and are very cleverly manipulated from the wings by a complicated mass of wires. There is one operator to each figure, and each operator speaks the "part" of his figure.

A Palermo Audience.

The particular theatre that we visited was in Palermo, situated away down a maze of back streets. We were advised to take a guide, not only to lead us to the theatre, which we should never otherwise have found, but also to protect us, as foreigners, against extortion at the box-office and possible annoyance from the audience.

The theatre was just about as big as an average country barn and equally bare. All the seats were the same price, and the auditorium, which was on the same level over all its length, was furnished with bare wooden benches. About half-way up the wall at the back a dangerous looking projecting structure had been erected; this was the dress circle, and thither we were escorted with much pomp.

The curtain had not gone up — punctuality is not a Sicilian virtue—and we had ample time to study the audience. I was at once noticeable that the majority of the spectators were adults. The standard of education among the poorer classes in Sicily is very low, and a performance of this kind, which in a more civilised country would have been considered eminently suitable for children, was viewed, and viewed seriously, by grown men and women, with every appearance of enjoyment. It was a hot evening, and coats and collars were evidently not considered *de rigueur*; but, as has been said, the audience in such theatres consists almost entirely of the lower classes, and refinement of dress and behaviour was hardly to be expected. The air was thick with smoke, and heavy with the objectionable smell of aniseed—aniseed and water is a very popular Sicilian drink, and the audience consumed vast quantities during the performance.

The Persistent Organ.

All of a sudden, with a roar and a rattle that effectually drowned the buzz of conversation, a mechanical organ burst into a stirring overture. We found this organ very trying throughout the performance. Whenever anything exciting happened on the stage the organ played "appropriate music," and as the volume of sound it could, and did, produce, would have been more suitable to a cathedral, the effect in so confined a space can better be imagined than described.

The play itself which on this occasion happened to be a series of episodes in the life of Charlemagne, does not call for detailed description. It lasted about an hour and a half, and the bloodshed was terrific. With such a subject battles were of frequent occurrence, and all the casualties invariably had their heads completely severed by two-handed swords, hugely to the delight both of the audience, and also, unfortunately, of the manipulator of the organ. The death of a knight was always the signal for a perfect orgy of sound.

The costumes and general get-up were really wonderful. The armour of the knights was beautifully made and finished, and was in no way "tinny," and the silks and satins of the ladies would have done credit to any first-class theatre.

During one act we were permitted to go behind the scenes, and we could not but admire the wonderful dexterity with which the figures were worked. Each operator has his hands full of wires, and still more wires fastened to his arms and legs; on a reading-stand in front of him is the printed "part" of the figure he is working. It can be no easy task both to work a figure and simultaneously read a part with any approach to expression.

We were informed that most of the "companies" are privately owned, and have been handed down for generations in the same family, and that it is a matter of family honour to preserve the armour and other finery in good condition.

It is a great pity that such theatres do not exist, for the benefit of the young, in other countries. The subjects chosen are historically instructive, and cannot be suggestive, and the whole thing would give a child infinitely more pleasure than a cinema. But the organ would have to be cut out!

Breakfast After the Dance.

Mr. Anslow J. Austin, the hon. organiser of the Garden Party Ball, to be held at the Covent Garden Opera House to-morrow (Thursday) in aid of the Actors' Orphanage Fund, tells us that every post brings him scores of suggestions for the ideal after-the-dance breakfast he seeks to serve. "A Hardened Bachelor" writes: "Make it a pile of any old sandwiches and one bottle of the real stuff, free of the chatter we have put up with all the night." From Dundee came yet another purely masculine idea, written in tiny characters on a penny postcard: "Parritch, a drappie, and then parritch!" Mr. Austin protests that he is still wondering whether his correspondent would go so far as to suggest—Quaker Oats.

Amateurs.

We are asked to state that on and after Jan. 1, 1921, all applications from amateurs for permission to perform Mr. John Galsworthy's plays should be addressed to the secretary, Incorporated Society of Authors, Playwrights and Composers, 1, Central Buildings, Westminster, S.W. 1.

The Glastonbury Festival School.

The Nativity play, "Bethlehem," set as a choral drama by Rutland Boughton, will be given at Glastonbury on January 3, 4, and 5. Miss Dorothy Silk (who makes her first stage appearance on this occasion) will sing the rôle of the Virgin Mary, the part of Joseph will be acted by Mr. William Bennett, and that of Herod by Mr. Stenart Wilson. The other parts will be entrusted to members of the Festival School. After the home performances the company will tour Bath, Burnham, and Bristol.

These will be the last performances of the Glastonbury Festival Players, as the appeal by Sir Edward Elgar and others for a sufficient sum to enable the work to be carried on realised £1,000 short of the necessary amount.

Actor's Artistic "Find."

Mr. Cyril Maude tells us that recently he had the good luck to buy a splendid unpainted portrait of the great dialect and pathetic comedian, John Emery, who was the grandfather of Miss Winifred Emery (Mrs. Maude). The famous John himself was an excellent painter in oils and water-colours.

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FIRST OF THE PANTOMIMES.

"HUMPTY DUMPTY" AT GLASGOW.

On Saturday Messrs. Howard and Wyndham produced their 33rd pantomime at the Theatre Royal, Glasgow, and have excelled their previous best efforts in the magnificence of the setting they have provided for the old nursery rhyme. So lavish indeed is the wealth of material provided that it took over four hours to pass it in review before the audience on the opening night, but this is a fault on the right side, and easily remedied.

In working out the story and scenario, the author, Mr. Frank Dix, begins with a homely nursery tale in which a mother is trying to explain the legend of Humpty Dumpty to a young boy of more than usually enquiring disposition, who finds it all "so very unexplainable." Latterly the mother leaves him, and just as the boy is turning sleepy, the Queen of Humptiland steps out of the fireplace, endows with life the boy's two favourite toys, a golliwog and a teddy bear, and the quartette depart, by way of the chimney, to see the wonders of the fairy kingdom. From the King's Palace in Humptiland the various characters successively reach the home of the Old Woman who Lived in a Shoe, then Rainbowland, then the City of Benares in India, which they leave by aerial railway, via Cloudland, and ultimately find themselves in the home of the Fairy Twinklestar, in the planet Mars. This synopsis gives an idea of what an infinite variety of beautiful sets the scenic artists were asked to provide, and Messrs. Stafford Hall and Stanley Shuter have risen nobly to the occasion. The Humptiland scene, The City of Benares, and the palace scene in Mars are particularly striking.

Heading the company are two comedians of widely different styles, in Messrs. Will Evans and Will Fyffe. The former, as the handsome Queen, adorts a straight make-up, is picturesquely gowned, without any of the extravagances that are the stock-in-trade of the pantomime dame, and as a result the funny songs, dances, and patter given by this stately Queen are rendered all the more amusing by force of contrast. The King of Mr. Will Fyffe will prove a huge success in this production. Being "native here and to the manner born," he can change instantly from regal formality to the crudities of our Glasgow patois, and his local references kept the audience in roars of laughter. Those who saw him during the past two years in the revue, "Bobo," know that Will Fyffe is possessed of great versatility, and in pantomime he gets full scope for it. His songs include a Scotch love ballad (sung in kilts), a tipsy song, which, at the request of a supposed member of the audience he repeats to the tune of "The Lea-rig," and then sings to the air of "La Donna e Mobile," from "Rigoletto," with operatic fervour. He has an unaccompanied lullaby, too, that though it passed almost unnoticed, is a gem in its way. He shares the applause accorded a clever topical duet with Mr. Will Evans, and it took about a dozen verses to satisfy the audience. Mr. Evans has a very smart "Jumper" song, in which the chorus knit jumpers as they sing, and the comedian tries hard to follow their example. He has also "I Know Where the Flies Go," and a catchy Spanish song with castanet dance, later joined in by the Scotch comedian.

Miss Nancy Benyon is a smart and attractive principal boy as Humpty Dumpty, and from the moment of her début from the egg, she proved a strong favourite. Her songs all go well, and include "Open Your Heart and Let the Sunshine In," "Let the Rest of the World Go By," "Bubbles" (with a tableau of Pears' picture, first straight, then burlesqued), "Swanee," a very popular number, and several duets with Miss Agnes Croxton, a sweet representative of Princess Curly Locks. Of these, "Wonderful World" stood out notably. Miss Croxton sings with excellent effect "The Pixie Piper," "Dream Time," "The Gipsy Warned Me," and "'Neath the Moon."

The Sparkling Moselles as Jack and Jill are a most energetic couple, their dancing is particularly smart, and was heartily encored. Their songs include "Pom-Pom," "Wishing Moon," and several other taking items.

The Royal Merry Four, in harmonised quartettes, had a number of opportunities, and all their items were received with enthusiasm.

Mr. Ray Holgate was most amusing as the boy, Leslie Tremaine, whose adventures in Humptiland form the backbone of the plot. From the opening scene in the nursery, to the palace scene in Mars, where he masquerades as Cupid, he was exceedingly funny and boyishly natural. His song, "Tarzan of the Apes," was cleverly sung.

Other parts that lend their aid to the evening's success were played by Miss Rita Gayson as the "patient, tired mother" in the opening scene; Miss Nora Emerald as Twinklestar, Miss Ella Anderson as The Old Woman of the Shoe, Miss Eva Wilmer as the Fairy of Humptiland, and two smart little girls, Lillian Mervyn and Marguerite Lewis, as the Golliwog and Teddy Bear.

Special dances were contributed by La Binda and Blanchetta, both of whom are dancers much above the average. The Russell Troupe of Dancers sustained the heavier part of the evening's work in that line.

Mr. Alfred Carpenter conducted, Mr. George T. Minshull produced and supervised the pantomime, assisted by Mr. Marshall Moore. Mr. Minshull was called at the final scenes of both parts of the panto. to receive the approbation of the large audience.

"PUSS IN BOOTS" AT GLASGOW.

Messrs. Julian Wylie and Jas. W. Tate produced their fourth pantomime at the Glasgow Alhambra on Thursday, and once more had the gratification of scoring an emphatic success. The old nursery story of "Puss-in-Boots" is followed with sufficient fidelity to ensure that the plot does not suffer, and any embroidery is in the nature of special scenes, such as the Dream of Roses, which gives a charming conclusion to the first half of the panto.

With two such popular favourites as Clarice Mayne and Billy Merson in the principal parts, there was no fear of missing public favour, more especially as these two are well supported by artists only a slight degree less eminent. Miss Mayne's charms are well known to theatre goers, and she has before now figured as principal boy in a Glasgow production. As Colin she brings all her ripened experience to bear on the part, and in songs or dances, business or dialogue, is equally happy. From her first entrance she held the sympathies of the large audience, and speedily enhanced her already high reputation. Billy Merson promised us a surprise in the part he would play this year, and in the title-rôle, as Colin's faithful cat, he acts the stage pussy on traditional lines until that clever animal is endowed with human features and the gift of speech, and from that moment he speaks to some purpose, and right through to the final scene keeps the audience in roars of laughter with a wealth of comic business. Naturally, he and Miss Mayne have a lot of funny scenes together, and whether it be burlesque, love-making, songs in French or English, stump speeches à la Hyde Park, fighting ogres, or rescuing heroines, the humorous touch is always in evidence.

A more amusing contrast in comedy could hardly be conceived than Fred Edwards as King Sollum and Martin Adeson as the Queen. The doleful and lugubrious aspect of the melancholy King oprosed to the geniality and bubbling effervescence of the Queen, was enough to set the audience laughing every time they appeared. Their daughter, the Princess Rose-in-bud, was played by Susie Belmore, and a daintier or more attractive principal girl one could not find easily. The love scenes with Colin were acted with charming effect, and her songs were sweetly sung.

The Ogre, in make-up and voice, was sufficiently fearsome to impress any youthful patron with a strong desire for adult protection, and Reginald Crompton played the part extremely well. His satellites, the miller's two older sons, were a lively couple as acted by Percy Le Fre and Will Shenton. The fairy element was ably embodied by Alma Green as Felina, in a picturesque make-up, and by Gilbert Stacey as Bubastes, king of cats. Tom Parker contributed a clever study of the Notary, and in the kitchen scene the Nathano Brothers proved themselves roller-skating comedians and acrobats of originality and skill, with a keen sense of humour.

The scenery, by Messrs. Marc Henri, Philip Howden, T. Harris, and Ernest Howard, is uniformly picturesque, more especially A Dream of Roses, which recalls the transformation scenes of former pantomimes. In this scene the principal dancer, Yvonne Winifred, made a decided success. In scene 10, The Ogre's Dungeon, clever magical effects are introduced, specially invented by David Devant.

The music, composed, selected, and arranged by Jas. W. Tate, is of a superior class, and with quite an operatic elaboration. The popular songs include "Swanee," "A Hundred Years from Now," "Rose of Old Virginia," and a Pierrot song by Miss Clarice Mayne; "In Grandma's Day," "There are Voices," "I Thought You Loved Me," by Miss Susie Belmore, also duet with Miss Mayne—"Something's Going to Happen," and with Billy Merson—"Let Us Pretend." Off his own bat the versatile Billy goes strong with "When Knights Were Bold," his Italian Signora scena, and a song and dance on Russian ballet lines, while his share of the French duet and topical ditty with Miss Mayne, and a cleverly-written quartette in which Miss Belmore and Martin Adeson took part, ably helped the general success. As the Queen, Martin Adeson has two good songs, "Mdlle. from Armentières" and "Where are the Golden Sovereigns Gone?" In the opening scene there is a catchy chorus, "Good-bye, Little Girl," and the chorus work throughout is specially worthy of praise. A male chorus strengthen the harmony, and among the dancers Sohlke's Twelve Sugar Babes earn a big share of public favour.

Mr. Tom Lewis ably conducted, and the stage management was well looked after by Mr. Ernest Stock, assisted by Mr. Adeson, junr.

The audience were heartily appreciative all through the evening, and demanded speeches from Messrs. Wylie, Tate, and Merson, and Misses Clarice Mayne and Susie Belmore.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.

The students of this school are organising a "Mary's Week," in which they are making a special effort for the Rebuilding and Endowment Fund.

During the current week they are visiting all the principal shops, hotels, restaurants, theatres, music halls, cinemas, rail way termini, and metropolitan stations, where they are making collections by permission of the authorities.

The whole scheme is organised and carried out by the students themselves. The sum needed is £150,000, and this will be used, not only for new buildings and equipment, but also for the endowment of a chair of Industrial Medicine.

A PEN FOR REMEMBRANCE.

"Man is man: the best sometimes forget."—Shakespeare. In the busy round of the work-a-day year you inevitably lose touch with many of your friends. Time and distance separate you, yet you do not wish them to think you have entirely forgotten them. The approach of Christmas affords an opportunity of sending them a little reminder of the friendship that you value. Still more do you wish to remember those at this season with whom you are in constant touch—in your home, social, and business circles.

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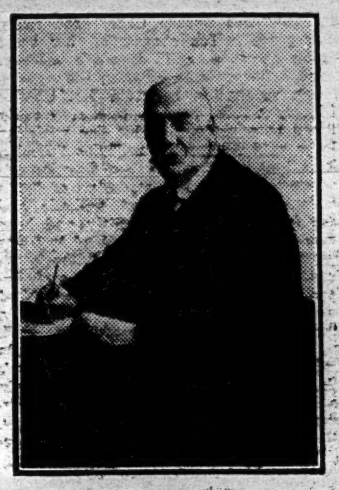
NOTED IRISH MANAGER.

MR. FRED. W. WARDEN.

Mr. Fred W. Warden, the managing director of the Opera House, Belfast, began his theatrical career at the Gaiety, Dublin, of which his late father, Mr. J. F. Warden, was the then lessee. From Dublin he returned to Belfast, the local Theatre Royal having been in the possession of his father since 1864. It was here that he served his real apprenticeship in the theatrical profession. This experience was continued until the year 1880, and from then until 1889 he was actively employed in various professional engagements away from home, resuming his old connection with the old Theatre Royal in the latter year.

A noteworthy incident in Mr. Warden's long theatrical career was the presentation made to him in February last of a beautiful illuminated album and a large portrait of himself to be placed alongside that of his late father in the Opera House, together with a cheque, from a number of his Belfast friends in celebration of his production at that house of his twenty-fifth pantomime. He has, however, produced many other pantomimes, making altogether a total of 61. It should also be mentioned that in April, 1899, during



[Photo, Abernethy, Belfast.

MR. FRED W. WARDEN.

the run of the Easter pantomime, "The Sleeping Beauty," at the Theatre Royal, Mr Warden was presented with a handsome solid silver tea and coffee service, in celebration of the conclusion of his first year as managing director of that house.

In the course of an interview with Mr. Warden (at which Mr. Percival M. Selby, the London representative of the Theatre Royal and Gaiety Theatre, Dublin, and the Opera House, Cork, was also present) an "Era" representative was assured that the political disturbances in Ireland had not affected theatres in the least, evidence of this being shown by the fact that the Carl Rosa Opera season in Belfast extended to three weeks. Mr. E. Taylor, the manager of the company, testified that they had been "absolutely comfortable during their visit of eight weeks, having been cordially received in each of the three towns, and not the slightest inconvenience suffered by any members of the company." Mr. Botell, manager of the "Charley's Aunt" company, after playing three weeks in Ireland, in a letter spoke of the happy time they had spent there, adding that they would be glad to go back.

"Nowhere in Ireland can now be found the old stock company," remarked Mr. Warden; for the most part the playgoers seemed to give the preference to a light form of entertainment.

THE ENTERTAINMENT TAX.

TO THE EDITOR OF "THE ERA."

Dear Sir,—We note with pleasure Mr. Percival's letter in your last issue regarding the allocation of 2½ per cent. to theatres for collection of the Entertainment Tax. Out of this it is contended that at least 1 per cent. should go to the resident manager, who is at present illegally compelled to work for nothing, while Government officials are appointed to watch over him at inflated salaries.

Again I say that if we peg away patiently we shall ultimately secure the removal of the tax.

Let us review the situation as it affects amusement houses to-day. Trade is becoming bad, very bad. Unemployment increases weekly. Funds get lower and lower. Amusements, being "luxuries," must automatically be first sufferers during depressions. We will take it that a father contemplates a visit to the theatre with his wife and family; firstly, there is the price of admission; secondly, the heavy tax; and thirdly, prohibitive price of refreshments of all descriptions. "No," mournfully murmurs father, "funds will not run to it!" And that's that.

If my friends in the Entertainment Industry, who are continually butting at me with the remark, "The Entertainment Tax will never be removed," will open their minds to facts, they will immediately discern that the Entertainment Tax must be removed so soon as the nation's finances permit, and that should not be an extended period.

Should the powers that be turn a deaf ear to quoted facts then it will be for the public to take the matter in their own hands, which latter could easily be done somewhat on the following lines: Entertainment houses to combine to close down, unions and all workers' combinations to support the movement and boycott small blackleg establishments, staffs to spread the necessary propaganda, and—amusement houses to reopen only when something definite arranged in regard to the abolition of the tax. Such passive resistance might awaken Whitehall to the fact that Britishers have not forgotten the peace, goodwill and prosperity of the Victorian era, and cry aloud for a return to sanity and contentment. It would appear sound logic at this juncture to call on everybody concerned to open out their minds for the coming fight, and kick the Entertainment Tax and its horde of limpets well into the dust-heap, to be consumed by each local "destructor." The entertainment houses have well "done their bit" for close on seven years, and it is time they steered into smoother waters.—Yours faithfully, A THEATRE MANAGER.

Dec. 11, 1920.

THEATRICAL LADIES' GUILD.

ANNUAL MEETING.

The annual meeting of the Guild was held on Friday afternoon at Wyndham's Theatre. Miss Irene Vanbrugh occupied the chair, and on her right was the Princess Royal, who was accompanied by H.R.H. Princess Maud. At the opening of the proceedings the Princess Royal was presented with a bouquet by Master Melford, son of Miss Jessie Winter (Mrs. Austin Melford).

Annual Report.

The report for the year 1920 which was submitted showed that the total receipts for the financial year ended July 31, 1920, were £1,637 2s. 10d., while the expenses of administration amounted to £616. A sum of £223 9s. 8d. was spent in assisting necessitous cases, this amount including special grants for rent, medical expenses, food, holidays, &c. A sum of £51 9s. 6d. was expended in redecoration and alteration of premises.

During this year the Committee have suffered a loss in the death of Mrs. John Douglass, one of the original members of the Guild, who had already resigned through failing health. Her place on the Executive Committee has been taken by Mrs. Dennis Eadie, Miss Viola Tree being another new member.

The Committee expressed their gratitude to all, both in and outside the profession, who have helped them during the year by sending them gifts of new or cast-off clothing, although it is to be regretted that a further decrease in the number of garments sent in must be recorded.

Miss Louise Stopford, founder and president of the Stage Needlework Guild, with her vice-presidents and associates, has again rendered invaluable assistance with her generous contribution of garments, numbering over 1,000, as well as with a cheque for £200 for the purchase of clothing, and to those ladies, also, the Committee beg to tender their most grateful thanks.

The Committee acknowledged with sincere thanks a grant of 325 garments from the London Needlework Guild and 140 from the Middlesex Needlework Guild. The members of the Sewing Bee, who met every Friday afternoon under the direction of Mrs. Alfred Bishop, have made up about 200 garments during the year, and to all these willing workers the Committee would once more express their deepest gratitude.

During the year, with the generous co-operation of all those mentioned above, the Guild has been able to assist several hundreds of applicants with clothing for themselves and their families, with stage outfits and properties of every description, with maternity outfits, house linen, blankets, coal and bread tickets, surgical appliances, and many other necessities. Several applicants have been sent away for a change of air, and others have been provided with surgical, dental, and medical aid to fit them for work.

Miss Irene Vanbrugh expressed her pleasure in being once more in the chair at the annual meeting, and after a few words of welcome to the Princess Royal and the Princess Maud, moved the adoption of the report.

Miss Marie Illington seconded the motion, which was carried.

Work of the Guild.

Dame May Whitty gave a brief address on the work of the Guild, which she stated was established 28 years ago—of course, before any of the ladies present were born. (Laughter.) It began with the idea of helping the babies and supplying clothes for them, but it was found that the mothers were in need of blankets, linen, coal and food, also doctors and nurses. Then there were the fathers, many of whom were in need of help, and so the society had to extend its operations. Everyone who worked in a theatre was, in case of necessity, helped—both themselves and their families. The work of the Guild grew every year larger and larger, and she wished she could say the same of their funds. Many had, by the aid of the Guild, been able to tide over the awful time known in the profession as "resting." Miss Whitty read extracts from letters received from those who had been assisted by the Guild, as evidence of the good work that was being carried on, and in conclusion proposed a vote of thanks to the benefactors.

Miss Jessie Winter seconded the motion, which was carried, and Miss Louise Stopford replied for the Stage Needlework Guild.

Miss Compton Gets a Laugh.

Miss Compton, in an amusing speech, made an appeal for cast-off clothing. She said they were hearing everywhere just at present the cry for economy, and the Government seemed to expect everybody to practise it except themselves. (Laughter.) It would not do, she thought, to let charity get too domesticated; a little extravagance in a good cause was not a bad thing. Charles Dickens, who might be described as Santa Claus in disguise, had taught that at Christmas time especially hearts and pockets should be opened, and the poor and needy helped. She earnestly appealed for gifts of cast-off clothing for the use of the poorer members of the profession. Miss Compton got a laugh by telling the story of the deaf old woman who, meeting the vicar, was told by him that her neighbour, Mrs. Jones, was ill with the mumps, whereupon she exclaimed, "The same to you sir, and many of 'em."

Miss Vane Featherstone seconded the appeal.

Miss Braithwaite's Appeal.

Miss Lilian Braithwaite followed with an eloquent appeal for funds, calling upon those present to give to the utmost of their ability. The cases that came before the Committee were so full of tragedy that it grieved the members if the funds did not enable them to deal with those cases immediately and adequately. The pre-war 10s. a week went a very little way in these days. Miss Braithwaite read a list of subscriptions, including one of £20 from the Princess Royal.

The Collection.

A collection was then made by the following ladies:—Misses Meggie Albanesi, Emily Brooke, Jean Webster-Brough, Sybil Carlisle, Fay Compton, Gladys Cooper, Iris Hoey, Barbara Hoffe, Renee Kelly, Marie Lohr, Mrs. Gerald du Maurier, the Misses Peggy O'Neill, Mabel Russell, Athene Seyler, Helen Spencer, Sybil Thorndike, Ethel Wellesley, and Jessie Winter. Miss Vanbrugh announced later that the collection amounted to about £220.

"Bee" Workers' Badges.

Miss Phyllis Broughton proposed a vote of thanks to the "Bee" workers, and in the absence of Miss Lottie Venne this was seconded by Miss Hilda Trevelyan.

Mrs. Alfred Bishop having replied, the Princess Royal presented the badges won by "Bee" workers for the highest attendances, Mrs. Tate Ross heading the list.

The Princess Thanked.

Miss Fay Compton being unable to attend the meeting owing to illness, Mr. Ben Webster proposed a vote of thanks to the Princess Royal for so kindly gracing the meeting with her presence. Her Royal Highness's interest in the stage was well known, and was very gratifying, but it was by such gracious acts as helping in the cause of charity that she had won their deep affection and esteem.

Votes of Thanks.

Mr. Basil Rathbone seconded the motion, and a vote of thanks to the Press was proposed by Mr. Godfrey Tearle, seconded by Miss Gladys Cooper, and acknowledged by Mr. Philip Page.

On the proposal of Miss Madge Titheradge, seconded by Miss Athene Seyler, thanks were accorded Messrs. Gerald du Maurier and Frank Curzon for lending the theatre for the meeting.

The proceedings closed with a vote of thanks to Miss Vanbrugh, the speakers, and collectors, proposed by Mr. Donald Calthrop and seconded by Miss Emily Brooke.

THE LATE MR. FRED EASTMAN.

Mr. Fred Eastman, the well-known actor who died on Thursday at Freemasons' Hospital Nursing Home, was in his 61st year, and during a stage career extending over 40 years played a wide variety of characters. He made his final appearance on the stage at the Public Hall in 1881 as Justice Hase in "East Lynne," with Miss Fanny Pitt. He left her to join Mr. Fred Smith's opera company. In the spring of 1882 he joined the Danites company, playing the Judge; in December of that year he went to Miss Sarah Thorne for pantomime, playing Taffy, in "Peter Wilkins"; and remained with her for nearly three years as principal comedian. He then joined Madame Soldene, playing at the Elephant and Castle Theatre as Trenitz, in "Madame Angot"; the Burgomaster, in "Genevieve De Brabant"; Chamberlain, in "Chilperic" and in "The Beggar's Opera," etc. From the Elephant and Castle the company went for a season to the Grand Theatre, Islington, then just built. Next came a tour with the same pieces, and Christmas, 1884, found Mr. Eastman at the Theatre Royal, Hull, playing the Baron, in "Cinderella." In the spring of 1885, Mr. Eastman joined Miss Mabel Hayes, and played Pengelly, in "The Golden Band," etc. In a tour with "La Mascotte," Mr. Eastman played Rocco. He then went to Jersey and Guernsey for a stock season with Wybert Rousby and Henry Dundas, after which he took "Barnes of New York" on tour for Mr. Dundas, Mr. Eastman playing Tomasso. He then joined "Randolph the Reckless" company, playing Quisberina, Vesta Tilley being the Randolph. His appearance as Sim Slee in Manville Fenn's play, "The Foreman of the Works" was followed by a tour with Miss Fortescue, Mr. Eastman playing the comedy parts in "Mayfair" and "Frou-Frou." He then joined the late Mr. Richard Edgar to play Reuben Armstrong in "The Bells of Haslemere," and afterwards went to the Theatre Royal, Edinburgh, for a burlesque season with Mr. Walter Hatton, playing Dame Hatley, in "Black-Eyed Susan" and Amina, in "La Somnambula." In the spring of 1895, Mr. Eastman went to New York with Mr. Oscar Barrett to play Thisbe, in "Cinderella." On returning to England he joined Messrs. Morell and Mouillot, playing Pedrillo, in "Don Juan," for four tours. After that came a tour with Mr. Victor Stevens, Mr. Eastman appearing as Charley Waggs, in "A Merry Madcap." In August, 1897, he played Populo, in Messrs. Sturgess and Glover's comic opera, "Regina, B.A.," at the termination of which tour he joined Mr. Charles Clarke's company to play M. Pouffon, in Basil Hood and Walter Slaughter's opera, "The Duchess of Dijon." After other engagements he succeeded Willie Edouin as Tweedlepunch in "Floradora" at the Lyric in 1900, afterwards playing the part for two years on tour. Subsequent appearances were in "The Medal and the Maid," "The Sweet Girl," "The Glad Eye" at the Strand, and Peter Parker revue, "Kiss Me, Sergeant." For a long time from 1881 he played regularly in pantomime, the theatres including Drury Lane and the Adelphi. An original member of the "Grand Guignol" company at the Little Theatre, he appeared as her Husband in H. F. Maltby's one-act play, "What Did Her Husband Say!" having also played in "How To Be Happy." The funeral took place at Brookwood yesterday (Tuesday).

ANSWERS TO CORRESPONDENTS.

SOUTHPORT. — *"The Play Pictorial" is probably the paper referred to. It is published at 6, Adam-street, Strand, W.C. 2., monthly.*

M. E. TUCKER.—*Mr. Walter Catlett played in "Keyhole Kameos," a mixture of fun, song and dance, with music by James W. Tate ("That"), produced at Stratford Empire on May 10.*

London Country Club.

Great preparations are in progress at the London Country Club at Hendon in connection with the Christmas and New Year festivities to be held there. To mention but two of the more important functions, for Boxing Day a wonderful children's Christmas tree party is being organised for the children of members and their friends; and on New Year's Eve a grand carnival and fancy dress ball will be held, for which occasion two famous jazz bands have been engaged.

Miss Eileen Bellamy will be principal boy for Mr. Ellis Slack in "Dick Whittington," at the Opera House, Torquay, and four of her dancers, knows as Eileen Bellamy's English Roses, are appearing in the same pantomime. Miss Bellamy, it will be recalled, played the principal boy part at ten minutes' notice last year at the Royal Artillery Theatre, Woolwich, owing to the illness of Miss Gladys Hay Dillon, and appeared with success in this part for two weeks. Miss Bellamy will be featuring "Swanee" at Torquay.

"THE LONELY LADY."

New Comedy, in Three Acts, by Nita Faydon, Produced at the Devonshire Park Theatre, Eastbourne, on Thursday, Dec. 9.

Marie ..... Winifred McCarthy
Endall ..... Fernard Merefield
Emmie Dennison ..... Maud Buchanan
Aleen Dennison ..... Gertrude Elliott
Samuel Dennison, K.C. ..... Scott Sunderland
Samuel Dennison (Senior) ..... Lord Lyveden
Peter Dawson ..... Eric Maturin
Major Fletcher ..... Rudolph Elwes
The Hon. Archie Chetwyn ..... Clifford Mollison

The audience on the opening night was enthusiastically anxious to congratulate the authoress on her success. An interesting plot is cleverly and delicately developed, while smart and witty lines supply a due proportion of mirth.

Aleen is the young, graceful, and charming wife of a barrister, whose one passion in life is golf, the practice of which extends even to the bedroom. Surrounded in life by strict, elderly, essentially proper relations, Aleen hungers for the love, affection, and genial companionship now denied her, and, unknown to her husband, she inserts an advertisement in a morning paper: "Lonely lady wants companion of opposite sex." In the innocence of youth and ignorance, she engages rooms at a well-known hotel, and there she repairs with her French maid to interview a suitable candidate for the position of companion. Here appears an apparent gentleman of polished manners, who at once appeals to her as the desired friend she seeks. But when the maid departs to make purchases the man turns out to be a blackmailing blackguard of the vilest kind, who demands her costly pearls, or even a greater sacrifice. Realising the terrible mistake she has made, and almost demented, she is driven as a last resource to telephone to her husband to come instantly to her aid. While the husband is knocking at the door she bribes the scoundrel with her pearls to give up the key; he leaves by another exit, and the husband is admitted to find his wife in a seriously disturbed state of mind. She pleads sudden illness while out shopping, and he and she return home at once.

But the situation has not been so desperate as would appear. The husband has, by means of a blotter, discovered the advertisement, and employed an actor friend to play the part of the blackguard, but in doing this the actor has lost his heart to the charming and beautiful wife. In a subsequent meeting he points out to the husband how selfishly and negligently he has acted towards his wife. The husband sees the truth of the indictment, and, giving up golf, he sets himself the task of winning back the love he has so nearly lost.

In the part of Aleen, the lonely wife, the comedy work of Miss Gertrude Elliott is truly delightful, and her emotional efforts, too, call for very great praise, particularly the striking scene in the hotel. Mr. Scott Sunderland plays the husband, Samuel Dennison K.C., with a finish and distinction which make the rôle conspicuously successful; and in the particularly clever, polished work of Mr. Eric Maturin as Peter Dawson, the actor, another brilliant success is achieved. Miss Maud Buchanan gained much laughter in her very fine rendering of the character of the fussy spinster, Emmie Dennison. Miss Winifred McCarthy was a pretty, pert maid Marie. Mr. Bernard Merefield was an excellent butler. Lord Lyveden was an amusing Dennison, senr., and good service was rendered by Mr. Rudolph Elwes and Mr. Clifford Mollison.

"EAGER HEART."

MYSTERY PLAY REVIVED.

In the lofty Great Hall of the Church House, Westminster, the mystery play, "Eager Heart," was again produced on Wednesday evening for a short season. The legendary tale, with its inspiring Christmas message, it will be remembered, tells how "Eager Heart," a poor country maid, prepares her humble dwelling on Christmas Eve to await the Christ Child, who, so the legend runs, makes progress through the land on that day; how, accosted by a ragged stranger, travel-stained and unable to find shelter for his wife and the babe whom she bears in her arms, she smothers her disappointment and takes them in; and how eventually, with the Kings of the Earth and the shepherds, led by the Pilgrim Star, she discovers she is sheltering the Holy Family. Before His lowly throne they bow their heads in worship, kissing the hem of His garment, and as they do so the Angel Choirs appear to illumine the star-lit skies singing the Gloria.

Quite apart from the religious aspect the play is an artistic delight. Detailed criticism of the players, who remain anonymous, is uncalled for. Throughout it is played in the appropriately reverent spirit, whilst the impressive rendering of the Chorales, the Pastoral Symphony, and the Gloria (from Bach's Christmas Oratorio); the rich colouring of the costumes, and the admirable lighting effects all combined to make the production a thing of great beauty.

"MILESTONES" AND CHRONOLOGICAL FIDELITY.

TO THE EDITOR OF "THE ERA."

Sir,—That wonderful play, "Milestones," is all the more wonderful for its freedom from anachronisms. Every essential detail has been carefully verified. One minor slip has, however, apparently escaped detection.

In Act II. Sam Sibley is represented as having married his lady typist in 1882. If so, Sam—instead of being the "stick-in-the-mud" he undoubtedly was—had, in this respect, shown himself well in advance of his time, for lady typists did not grace our commercial life till long after 1882. The Remington Company (the first to market a writing machine here) did not establish themselves in this country till December, 1886, and typewriting did not become a recognised occupation for women for some years after that.

But withal, Messrs. Arnold Bennett and Edward Knoblock may congratulate themselves on being in the good company of Homer!—Yours faithfully,

R. T. NICHOLSON,
Managing Director,
Remington Typewriter Co., Ltd.
100, Gracechurch-street, London, E.C. 3.
Dec. 7, 1920.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

ARTHUR JOHNSON.

Arthur Johnson, the well-known Yorkshire violinist, who was born at Hull in 1890, commenced studying the violin at the early age of seven, and at fourteen started

[Photo, Turner and Drinkwater, Hull.
MR. ARTHUR JOHNSON.

under the able tutorship of Mr. John Dunn, devoting all his time to study until he was twenty. In 1910 he entered the profession, and quickly became known as a distinguished violinist. Mr. Johnson soon interested himself in organising the best of orchestral concerts, and last year formed the famous Piccadilly Orchestra, a combination of eminent musicians. Has already played before many distinguished and titled people. He is re-engaged for the Hull Literary and Philosophical Society's Reception in the City Hall, Hull, in January, after last winter's successful performance. Solo violin for the Hull, Hornsea, and Withernsea Musical Unions, and orchestral organiser and engager for the Hull Vocal Society's concerts. Mr. Johnson is one of the principal performers at the numerous musical societies in Hull, Leeds, and other important Yorkshire towns. He already has a large connection of pupils, many of whom have successfully started their professional career. During the last few years Arthur Johnson has studied voice production, and has recently been appointed singing master at the French Convent in Hull.

St. Dunstan's Peace Pageant Music.

Mr. John Wilson, the conductor of the great St. Dunstan's Peace Pageant, with its large choirs and thousands of performers, is the musical director and conductor of the White City Ex-Service Men's Winter Carnival and Exhibition, which opens on Saturday next, December 18.

From what we know of Mr. Wilson and his bands, plenty of good music will be provided. Everyone should make a point of hearing his excellent Professional Flat Pitch British Military Band, all of whom are ex-Service men, and members of the National Orchestral Union.

Jazz dancing, variety shows, circus performances, a brass band contest, and a round of other amusements are included in the scheme of amusement.

Grand ball nights will be given on Boxing Night, Jan. 3, and Jan. 12, when there will be continuous dancing from 10 to 3 to an ex-Service grand orchestra, composed of seventy performers, a full military band of forty, with a pipe band in addition, at the New Year's ball on Jan. 3. It is an opportunity not to be missed of hearing the latest music under the best conditions.

SCRIABIN AND MODERN MUSIC.

Under this title, and in connection with the Incorporated Society of Musicians, Mr. Herbert Autcliffe gave a lecture at Steinway Hall on Saturday evening. Mr. Arthur Bayliss was in the chair, and musical illustrations were played by Mr. Edward S. Mitchell.

The lecturer said that of this most modern of modern composers, it might be said that his methods and manner were only understood by the few. In his works he had shown himself to be a great individualist. "The New Chopin" was the title given to him by his admirers a few years ago, and there had also been comparisons made with other well-known composers. Scriabin might be regarded as representing a new epoch in music, though, owing to his early death and other reasons, he had had few imitators. As to British composers who had come under Scriabin's influence, he, personally, had not discovered anyone, though it was true that one critic had found a similarity between his works and some of Josef Holbrooke's. What Scriabin had done for music had given him a distinct position; he had opened up a new way, which primarily was technical. Reference was made to Scriabin's arbitrary tone-selections, and comparison was made between the works composed in his early days and the later ones, which afforded evidence of artistic maturity. He was essentially a programme-music writer, in which he followed Liszt, Chopin, and Brahms. His religion and philosophy found expression in his works. The lecturer made special reference to Scriabin's "Prometheus," and explained its meaning, and in conclusion he begged his hearers not to take his word as a gospel which required no investigation, but he did ask them to regard Scriabin's music as music, and not merely as an experiment in technique.

The musical illustrations, finely played by Mr. Edward S. Mitchell, included Allegro appassionate Etude in D sharp minor, Sonata in F sharp major, Fifth Sonata, Poem-nocturne, and "Vers de Flamme."

CONCERTS OF THE WEEK.

THE NATIONAL UNION OF TRAINED NURSES.

A delightful concert was given by the National Union of Trained Nurses on Thursday last, at the Central Hall, Westminster, every item on the programme being thoroughly enjoyable, and we trust the object for which it was given will benefit substantially. "Dear Love of Mine" was charmingly rendered by Miss Gladys Palmer and Mr. Topliss Green. Miss Palmer is the fortunate possessor of a fine soprano voice, which she used very effectively in her solo items, "Oh, That It Were So," "Ecstasy," and "When All Was Young." Mr. Topliss Green's other songs were, the Prologue from "Pagliacci," Coleridge-Taylor's "Thou Art Risen, My Beloved," and "Mally, O!" three songs admirably suited to his baritone voice. Mr. Gale Gardner sang "My Dreams," "Gray Days," "Are You Coming to My Garden," and, by special request, "She Wore a Wreath of Roses," very effectively. Miss Dorothy Webster's rich contralto did full justice to Landon Ronald's "O, Lovely Night," and Herbert Oliver's "Thy Voice is Like a Silver Lute" and "Be Your Way a Way of Roses," and was vociferously applauded.

Miss Doris Oldroyd's four violin solos, "Menuetto," "Variations," "Lament," and Sarasate's intricate "Zigeunerweisen," were artistically played, her technique being admirable.

Miss Dorothy Varick, at the piano, contributed much to the success of the entertainment. Mrs. John Dove and Mrs. Lingard Poley were the able accompanists.

PAULINE THEURER'S INVITATION CONCERT.

The second of Miss Pauline Theurer's Invitation Concerts was held at the Steinway Hall on Tuesday, 7th inst. As our readers will know, these concerts are designed to give a West-End hearing to meritorious artists, and some idea of the work done by Miss Theurer and her husband (Mr. H. W. de Beer) will be gathered from the fact that upwards of three hundred auditions were given before Tuesday's programme was chosen. All the artists who exhibited their powers on that occasion were well worth hearing. A baritone, Mr. Robert Anthony, created a particularly favourable impression, whilst Miss Mabel Adams gave a fine rendering of Saint Saens' "Softly Awakes My Heart." Miss Dorothy Cowper, a soprano, has rather a small voice, but it is well produced, and her enunciation is excellent. So, too, with a mezzo, Miss Evelyn E. Perry, who used a voice of no very great compass with rare intelligence. The remaining vocalist was Mr. John Bateman, a fine resonant basso-baritone, to whose robust style "Vulcan's Song," from Gounod's "Philemon and Baucis," was well suited.

In the instrumental line, Miss Dorothy Callender, the young pianist who attracted such favourable notice at the previous concert, again distinguished herself and had to concede a double encore. Another youthful pianiste, Miss Nora Brightwell, played Liszt's Twelfth Rhapsody. As might be expected, the reading lacked depth, but Miss Brightwell tackled her gargantuan task with a firmness of touch which indicated much promise. The violin soli provided by Mr. Jack Salisbury were distinguished by directness of attack and virility, and another violinist to do well was Miss Queenie Main.

The Wessex String Quartette (Misses Avice Sealey, Lily Smith, Spain Dunk and Dorothy Thuell) displayed a good ensemble in two pieces by Glazanor. Public and artists alike owe a deep debt of gratitude to Miss Pauline Theurer for her kindly enterprise.

MISS NANCY HOLLAND'S RECITAL.

Miss Nancy Holland's vocal recital at St. Mary's Hall, Putney, attracted a highly appreciative audience to approve this talented young vocalist's merits. Miss Holland possesses a highly-trained mezzo-soprano voice of power and range, and she was heard in a varied assortment of songs, including Elkin's "The Asra," Coleridge Taylor's "The Cuckoo Calls," and many other songs which showed off her vocal accomplishments and dramatic ability. She was fortunate in securing the services of the well-known baritone, Mr. Charles Phillips, whose rare emotional quality showed to advantage in his fine rendition of the wild Hungarian melodies "Had a Horse" and "Shepherd See Thy Horse's Foaming Mane." His rendering of "The Sands of Dee" was most pathetic and powerful, whilst his versatility and keen sense of humour were exemplified in "The Twelve Days of Christmas," "The West-Country Lad," and other lighter contributions. Miss Kathleen Cooper exhibited quite unusual gifts in so youthful a pianiste. Her artistic perception, skill, and technique were specially noticeable in Brahms's "Rhapsody," Stanford Grainger's "Irish Reel," and Palmgren's "Refrain de Bercean" and "The Sea." Mr. German Reed accompanied most excellently. All the artists were enthusiastically received.

THE IRISH CLUB.

Members and their friends were present in large numbers at the mid-week concert on Thursday last, when Mr. Arthur Jay opened the proceedings with two songs finely rendered. Mr. Alan Johnstone sang "Lend Me Your Aid" with fine effect; Mr. Charles Robinson was very popular with his two numbers, "Phil the Fluter" and "The Wedding of Molly McGhee," as was Mr. Jerome Murphy with "Am I Standing on My Head or on My Heels?" and "Where the Blarney Roses Grow." Mr. Ernest Mayhew's artistic rendering of "Nirvana" was greatly applauded; Miss Eileen Hayden was successful with the waltz song from "Tom Jones"; whilst the droll rendering of "Women Haven't Any Mercy on a Man" by Mr. Fred Morris was given in such an irresistibly humorous fashion that this artist had to oblige with a series of yarns, concluding with another song, "The Syncopated Blacksmith," before the audience was satisfied. Mr. Charles Hawthorne, Miss Mabel Ross, Miss Wynne Lewis, Miss M. Leach, Cecil Liddiard, Bryan Herbert, and Paddy Sheehan were amongst those who contributed to the programme. Mr. Arthur Raven and Stanley Winter rendered valuable service at the piano.

STROLLING PLAYERS.

The Strolling Players Orchestral Society are one of the finest organisations of the kind in the country, and the interest which their performances always arouse was once again borne witness to by the large and enthusiastic audience which gathered at the first concert of its thirty-ninth season at the Queen's Hall on Thursday evening. The programme included a new work, two songs without words, which were conducted by the composer (Holst). The first was a country song and the second a marching song; both were very delightful, and are likely to find place in many programmes in the future. Beethoven's Overture in C (Op. 115) was extremely well played, under the expert direction of Mr. Joseph Ivimey, and no less can be said of the performance of Mendelssohn's Concerto for violin and orchestra. The soloist in this last item was that beautiful player, Miss Margaret Fairless. Mme. Liza Lehmann's song, "The Mad Dog" (from "The Vicar of Wakefield"), was finely rendered by the popular baritone, Mr. George Raper, to the accompaniment of the orchestra, and another notable performance was the orchestra's spirited playing of Stanford's symphony, "Irish." To all concerned we offer our heartiest congratulations.

ROYAL COLLEGE OF MUSIC.

On Friday afternoon, the 3rd, at the Royal College of Music, a choral and orchestral concert was given. The orchestra, composed of students, was in full strength, the violins and rich full tones of an exceptionally fine organ, being heard to very great advantage.

Humperdinck's "Hansel and Gretel" was played for an overture. The groundwork in this was excellent, but in the lighter passages the orchestra did not always respond to the baton as quickly as it should have done. A concerto for violin and orchestra then followed, played by Miss Lena Chisholm, who played well in all the three passages, and was well supported by the orchestra.

A scene was then given from Verdi's opera, "Aida," namely "Ritorna Vincitor," sung by Miss Doris Tomkins. Her voice, a well-trained and harmonious one, was not sufficiently powerful to sustain this rôle, an exceptionally difficult one. Lastly, Beethoven's choral symphony in D minor was rendered by the orchestra and full choir, the soloists being Miss Doris Tomkins, Miss Dorothy Smithard, Mr. Tudor Davies (a tenor of excellent quality), and Mr. Walter Saull, all scholars of the college. The orchestra responded exceedingly well to the conductor throughout, and gave a most finished performance. The conductors were Sir Hugh Allen and Mr. Adrian Boult.

N.S.L. CONCERTS.

WATFORD PALACE THEATRE.

Despite the Arctic weather there was an excellent house for the first Sunday concert run under the auspices of the National Sunday League. The concerts are likely to become immensely popular in Watford. The programme opened with a finely executed violin solo by Miss Gwen Teagle. Next Mr. Arthur Strong delighted everyone with his sympathetic singing of Squire's "Mountain Lovers." Miss Marjorie Claridge, soprano, gave much pleasure by her rendering of an arrangement of Liza Lehmann's "Cherry Ripe." Mr. George Ellis had to appear three times with his musical monologues, and he showed his versatility by giving first "Big Bill," a tale of a San Francisco opium den, and last a piece in cockney dialect entitled "Grin," which caused hearty laughter. Miss Alice Wright sang very effectively, "My Dear Soul"; Mr. John Val Zyl was in cardial form with "Invictus"; Miss Connie Parsons received a thrice-encore for her songs at the piano, and she thoroughly deserved the reception accorded her. Another artist who ran her very close for popularity was Mr. Gordon Young, with his hand-bell solos, for which he was thrice recalled. Miss Lily Cover made an efficient accompanist.

SUNDAY CONCERTS IN SCOTLAND.

Some candid advice to Aberdonians on the subject of Sunday concerts and the necessity of a director of music for schools was given by Mr. Joseph O'Mara, of the O'Mara Opera Company, at the close of the company's visit to Aberdeen, in His Majesty's Theatre, on Saturday night. Mr. O'Mara was playing the part of Myles Na Coppaleen in "The Lily of Killarney," and at the close of the performance he made a short speech to the audience in answer to repeated calls.

In the course of his remarks he made the suggestion that Sunday concerts should be instituted in Aberdeen. He thought there was no better way of spending the Sunday afternoon or evening than in listening to good music. By instituting Sunday concerts they kept the young people off the streets, and gave them some intellectual enjoyment. The Sunday concerts, he might suggest, should be of a rather higher-class kind, with good music, and they should be held at a time so as not to interfere with any of the religious services in the city.

MAURICE PIENA.

Conductors, musicians, and the general public who are looking for a new melodious waltz will be interested to hear that the Waltz Boston, by Drigo, which Maurice Piena announced last week as being now ready, has been heartily acclaimed. The demand for this waltz, which was only issued last week, is so great that the first edition is now completely sold out, and the second is now on sale. If the demand continues as at present we may expect to hear that third and fourth editions are well under way. So popular has this charming little intermezzo become that it is also arranged for violin solo, and is being played by the leading violinists. It was a feature of Heitfitz's programme at the Albert Hall and Maurice Piena also plays it at all his engagements.

We hear that Maurice Piena has a long list of new numbers, including two little numbers by Melling, "Abendfriede" and "Voglein." "May I Have The Pleasure?" a pretty little intermezzo by the celebrated von Blon, "Les Frissons," by Staz, "Exil," morceau dramatique, by Maurice Daras, "Eolienne," by D. Levidis, "In Winter Time," by Schumann, "Serenade," from the ballet, "Les Millions D'Harlequin," two rousing marches, "Mit Klingendem Spiel" and "The World is so Fair," also two Russian numbers by Spacek, "Whispers of Love" and "The Merry Faun."

DANCE NOVELTIES.

At the present moment, when good Fox-trots, one-steps, etc., are being eagerly sought after by the dancing world, the Star Music Company's splendid examples just to hand, of the numbers that are essential to all dancing programmes are opportune. We would particularly like to call attention to "Bogey! Bogey!" Fox-trot, and "Naughty! Naughty!" one-step. The composer of these striking compositions, Joe Tunbridge, has himself high executive talent as a pianist, which apparently enables him to write daring music. The earnest performer, however, will find much to attract him in Tunbridge's work, for it is crammed full of rich harmonies that impress us by their brilliance.

Another number by Maurice Scott, "Heart of Youth" waltz, should not be overlooked. This composer has already achieved fame with hundreds of popular songs, and has added no small success with this composition, which we are convinced will prove one of the season successes. The last item is one which is always in great demand—"Frolic-Time" lancers, arranged by Alec Hemley. Lancers during the last few years have been sadly neglected, and musical directors would be well advised to get this and the above numbers immediately.

LONDON MUSICAL FESTIVAL.

The Society above mentioned, which was founded in 1905, will hold its Sixteenth Annual Public Competitions at the Central Hall, Westminster, from March 3 to 12 next. The syllabus embraces nearly every conceivable musical subject. Beginning with choral classes, there follows solo singing, pianoforte, organ, violin, and clarinet playing, with elocution theory, and composition as supplementary subjects.

Princess Christian is president of the Society, and the prizes on the last occasion were distributed by Her Royal Highness. Dame Margaret Lloyd George, J.P., G.B.E., has provisionally consented to present the prizes at the forthcoming festival.

The best competitor in the festival will be awarded the Silver Challenge Cup, value 50 guineas, presented by the Federation of British Music Industries. The Trinity College of Music have also renewed the Exhibition Scholarship of nine guineas, to be paid to the teacher of the winning student for one year's further tuition by the same teacher. The "Daily Telegraph" have offered a new Challenge Shield for choirs to take the place of the one previously presented and won outright at the last festival, and Messrs. Besson and Co., Ltd., have offered a clarinet, value 15 guineas as a prize.

A copy of the prospectus will be sent on application to the Hon. Secretary, Mr. T. Lester Jones, 130, Belgrave-road, Wanstead, E. 1.

BEN GREET ACADEMY STUDENTS.

The students of the Ben Greet Academy of Acting gave a very successful performance on Friday at the Bijou Theatre. Four one-act plays were chosen. The first was Jerome K. Jerome's "Barbara," in which Miss Molly Duncan made a pathetic figure of the self-sacrificing heroine. Miss Daisy Pellet was a lovable little termagant as Lilie, and the diffident lover, Cecil, was naturally depicted by Mr. H. B. Hoare. Mr. Bernard Jukes was well placed as the fussy and garrulous old lawyer Finnicum, and in Robert Marshall's clever and amusing fantasy, "The Shades of Night," Mr. Hugh Gordon scored a big success as the aristocratic shade of Sir Ludovic Trivett, his many witty cynicisms being uttered with point, and he bore himself bravely. Mr. Bernard Patching was a good foil as his essentially modern descendant, the young sporting cavalry officer, Capt. the Hon. Terence Trivett. Miss Betty Nelson and Miss Gwyneth Williams made charming representatives of the up-to-date Winifred Yester and her ancestral shade the Lady Mildred.

The most ambitious item in the programme was Harold Brighouse's clever imaginative playlet, "The Maid of France," in which Violet Patterson acted with distinction and made a very impressive figure as the statue of Jeanne d'Arc come to life on Christmas Eve, 1916, with all her anti-English sentiment fiercely flaming, only to find the old order changed and friends where foes, who had done her to death, had been formerly. Miss Eileen Day made a charmingly attractive French flower-girl. Mr. J. Calverley contributed a capital character-sketch as the Cockney soldier who confuses the Maid of Orleans with Napoleon Bonaparte, and Mr. Bernard Patching acted with fervour as the French poilu. Mr. Hoare also made the most of his part.

The performance concluded with Gertrude Jennings' amusing skit, "No Servants," in which Miss Eva St. John acted delightfully as the erudite but somewhat helpless Victoria Lady Streetly, and Mr. Hoare was vastly entertaining as the Hon. Francis Mayfield, her admirer, whose Foreign Office experience did not assist him to cope with her culinary difficulties. The parts of the rebellious servants were well played.

Miss Daisy Pellet sang her songs delightfully, and Miss Molly Duncan contributed a dramatic rendering of Hans Andersen's story, "The Red Shoes." Mrs. Fewlass Llewellyn was, as usual, a very efficient accompanist.

A FAMOUS 'CELLIST.

Mischel Cherniavsky, the 'cellist of the famous Cherniavsky Trio, which made a big reputation in London whilst its members were still children, is to make his reappearance as a soloist at Queen's Hall on this (Wednesday) evening. Meanwhile the Trio has toured the world, even including such remote regions as Alaska, and has met everywhere with remarkable success. At the forthcoming concert Mischel Cherniavsky will be associated with Sir Henry Wood and the Queen's Hall Orchestra in the 'cello concertos of Haydn and Saint-Saëns.

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Offers, enclosed in sealed envelope, endorsed "Entertainment Inclosure, Marine Promenade," to be addressed to the undersigned and forwarded through post not later than Monday, December 20th, 1920.

DATED this 6th day of December, 1920.

H. W. COOK, Town Clerk.

Town Hall, Wallasey.

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CONCERT PARTIES TOURING.

Arcadians, The.—Dec. 13, Arcadia, Colwyn Bay; 20, Hip., Wrexham.

Arcady.—Dec. 13, Cinderford; 20, Leamington.

Box o' Vestas.—Dec. 13, New, Boston; 20, Lawn Th., Skegness.

Catlin's Royal Pierrots.—Dec. 13, Barrow-in-Furness.

Fanatics, The.—New Pavilion, Burnham-on-Sea (Resident Season).

Hobbies, The.—Dec. 13, Empire, Mablethorpe.

Ideals.—Dec. 13, Winter Hall, Leamington.

Jake-a-Loo.—Dec. 13, Court, Liverpool.

Masks and Faces.—Dec. 13, Rusholme Pav., Manchester.

Optimists, The.—Dec. 13, Burton.

Poppies, The.—Dec. 13, Pavilion, Torquay.

Pro Ratas, The.—Dec. 13, Cinema, Hayle.

Quaintesques, The.—Dec. 13, Albert Hall, Stafford.

Qualities, The.—Dec. 13, Public Hall Cinema, Beccles.

Red Musketeers, The.—Dec. 13, Cinema, Horley.

Superbs.—Dec. 13, R., Scarboro'.

Supremacy.—Dec. 13, Clarence Pier, Southsea.

Versatiles.—Dec. 20, Rink Pav., Tonbridge.

CONCERT PARTIES AT WORK

Rhapsodies.

Capt. Claude Blake, M.V.O., has been successful in securing an excellent company for the Leas Pavilion, Folkestone, the Rhapsodies presenting a very smart show. The programme is well varied, and the artists certainly provide a deal of pleasure. The party includes Misses Margot Domican, Maud Maye, and Dorothy Wills, Messrs. Martin Newman, Frank Dunlop, and Geo. Beachcroft.

The Poppies.

This week's attraction at the Pavilion, Torquay, is provided by Mr. Will Tissington and Miss Katherine Craig's company, The Poppies, comprising Miss Bertha May (contralto), Miss Elsa May (comedienne), and Miss Katherine Craig (soprano), and Messrs. Duncan Villiers (baritone), Harry P. Hayward (comedian at the piano), Eric Tissington (humorist), and Fred Rigg (comedian).

Rip Raps.

At the Pavilion, Torquay, last week, a capital programme was presented by Mr. M. Henderson's company, the Rip Raps, and a return visit is looked forward to with interest. One of the star achievements was that of Miss Winifred Henderson, whose rendering of several soprano songs was marked by a clearness of enunciation which is only too rare; her recalls were well merited. Miss Eileen Grey, in child impersonations, also received a hearty welcome, whilst the comedy numbers of Miss Hilda King were most acceptable. Mr. Leo Martin has a very happy style, which carries him a long way, and his appearance was always welcome, whilst Mr. Harry Searle is a talented comedian, who gets home every time. Mr. Ernest Barry, Mr. Roy Spurin, and Mr. Stewart Charlton all contribute ably to the programme, and the concerted numbers are refreshingly new and topical.

The Originals at Æolian Hall.

A large part of the programme at last Sunday evening's smoking concert at the Æolian Hall was successfully supplied by Mr. Herbert Vivian and his talented concert party, the Originals, including that truly funny comedian, Mr. Len Williams, who received numerous encores. It is worthy of remark that the Originals Concert Party is one of the twenty odd clever combinations affiliated to the London and District Concert Party Association.

Masks and Faces.

Will Gane and Cecil Morley, Ltd., are presenting Masks and Faces at Leslie's Rusholme Pavilion, Manchester, this week. This accomplished combination includes Adelaide Hartland, soprano; Madge Makins, comedienne; Sylvia Welling, soubrette; Dora Maishman, at the piano; Roy Calloway, baritone; Billy Moss, in monologues; and Horace Manger, comedian, who also has the management of the party in hand.

G. H. Elliott's

Great Successes

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TIME & TIDE

(A Weekly Review of the Arts and Politics.)

MR. HARCOURT WILLIAMS writes:—

"Thank you for arranging the advertisements in TIME & TIDE for Miss MacKinlay's autumn series of concerts at the Æolian Hall, as, at three out of the four matinées, every seat was sold. I think it was a wise thing to do.

"Please ar ange for insertion of advertisements for her coming Children's Season at the Steinway Hall."

To Concert Managers and Agents:—Let us publish your announcements. Our rate is 12/6 per inch and we take ½-inch advertisements. May we send you a specimen copy?

Advertisement Manager, 88 Fleet Street, E.C. 4.

CONCERT PARTY AND ENTERTAINMENT NOTES.

Bad Business in the Provinces—Unfair Percentages—Protection of Concert Party Titles.

Reports continue to reach us of disastrous business met with by concert parties at several places this winter. A well-known company, of many years' standing, and of high reputation, played to under £10 gross last week at a town hall not a hundred miles from London. Such business is ridiculous, and yet the old parrot cry was manifested: "If you have a good show you will do well." The worst concert party show on earth deserves a better fate than met with by the company we have alluded to, and yet C.P. proprietors are ensnared time after time into accepting these impossible dates.

A Boycott.

The one and only remedy is for the proprietors to combine in a boycott of all these doubtful places. The percentage to the visiting company should be based on the average gross business, or on the respective expenses of the company and the local manager. Sixty per cent. might be an excellent, a generous, percentage in many cases, but in some 90 per cent. might leave the touring company at a loss. The temptation to accept these speculative contracts is great, we know, in these times of bad business and keen competition, but if C.P. proprietors would only properly amalgamate, they might save themselves many a loss. We would say to them, "Join the C.P.P.A., not a few of you, but all of you. Meet together, even if at the greatest inconvenience to yourselves, make stringent rules for your own protection, and stick to them."

Protecting Titles.

We have been asked on more than one occasion what value there is in registering the title of a concert party. As a matter of fact, there is no value at all. Mr. Jones might register his "Ardups," Mr. Brown might also run a company under the same name. Mr. Jones would find it very difficult to secure any damages for breach of copyright, and the mere act of registering would avail him nothing, for there is no legal value attaching thereto. We shall be only too pleased to afford C.P. proprietors or artists advice on this or any other matter affecting their interests.

Rose Smith-Rose Recital.

An enjoyable evening may be anticipated at the Steinway Hall on Friday, when Miss Rose Smith-Rose gives her dramatic and humorous recital. In addition to the clever artist herself, contributions to the programme will be made by Miss Evelyn Clifford, contralto; Mr. John Humphries, baritone; and Mr. Geoffrey Dupree, in sketches. Mr. Sydney Jerome will be the accompanist. All the artists, it is a pleasure to add, are members of the C.A.B.A.

CONCERT ARTISTS' ASSOCIATION.

C.A.B.A.'s IMPORTANT MOVEMENT.

An extraordinary general meeting of the C.A.B.A. which was held at the St. George's Hall on Sunday evening last resulted in changes which should have a far-reaching effect on the future of the Association. The deliberations were of such lengthy duration that the concert which it had been intended should follow was perforce abandoned.

The meeting had been convened to consider three resolutions, as follows:—

(a) Alteration of Rule 1—to delete the word "Benevolent" from the title;

(b) Alteration of Rule 3—to raise the annual subscription from £1 1s. to £2 2s.;

(c) Alteration of Rule 8—to secure the addition of three ladies to the Committee.

The Change of Name.

Mr. Julius E. Day (secretary of the Association), who proposed the first resolution, pointed out that this did not mean that the benevolent side of the Association was to be dropped. They would still have a Benevolent Fund, and they had no desire to tamper with it. They hoped, by deleting "Benevolent" from their title, to amplify their powers and extend their scope. In other words, to render more assistance to concert artists in other ways. A. Millard seconded the resolution.

It became evident at once that there was considerable diversity of opinion on the subject. Mr. Alfred Thomas rose to oppose the resolution. He said that the deletion of "Benevolent" struck at the heart of their existence. They had already done good work under the old title. There had been social intercourse, legal aid, and a sort of central market where "dates" had passed. Many a successful career had been founded under the auspices of the C.A.B.A., and there were twenty years of "good-will" behind the old title. He saw in the proposal an idea to found a professional artists' union, and wished to point out the loss of freedom to the individual which would result thereby. Incidentally, increased activities would also cost more money.

Pressed for a more detailed specification of the increased activities possible, Mr. J. E. Day explained that, inter alia, members had suggested the following:—

A central address for appointments and auditions.

Agitation for the securing of reduced railway fares.

A bureau of information.

Improvement of status generally.

A lengthy discussion followed, in which interesting speeches were made by many of the members, including Mr. Locklyane, Miss Rose Smith-Rose, Mr. Tompkins, Mr. H. Crozleigh (treasurer of the Association), Mr. John Warren, Mr. Maurice Vince, Miss Mary Pitcairn, Mr. David Thomas, Mr. T. Watler (who made some very sapient and amusing remarks), and Mr. Sivori-Levey, who pleaded for progress. Eventually an amendment, proposed by Mr. Sydney Locklynne and seconded by Miss Rose Smith-Rose, was put to the meeting and carried. Under this amendment the C.A.B.A. now becomes the "Concert Artists' Association, with which is incorporated the Concert Artists' Benevolent Fund."

Increase of Subscription.

Mr. Allan Stainer then rose to propose the increase in the annual subscription from one guinea to two guineas. He pointed out that now the title had been changed they could go ahead, and an increased subscription was expedient. Moreover, the price of living had risen considerably. Miss Rose Smith-Rose seconded.

Mr. Crozleigh then read an amendment from Mr. John Humphreys suggesting that the subscription should be £1 11s. 6d., with the proviso that a member who had completed ten years' membership should still continue to subscribe at one guinea.

The treasurer also explained the present financial position of the Association. A central club would cost from £250 to £300 (exclusive of heating and lighting), but he thought that an additional 10s. 6d. would cover it.

There was again evidence of considerable diversity of opinion, and speeches were made by Mr. T. Watler, Mr. Chas. Morton, Mr. Connell, Mr. Alfred Thomas, Mr. Harry Briden, Mr. Gill, Captain Freeman, Mr. Middleton Woods and Mr. John Warren, who argued that the way to get money was to organise more and get more members.

In the end, however, an amendment by Mr. Chas. Morton, seconded by Mr. Connell, was carried by a substantial majority. By this amendment the annual subscription for everybody will in future be £1 11s. 6d.

Ladies on the Committee.

Mr. Sivori Levey rose to propose the amendment of Rule 8—to add three ladies to the committee. Speeches were made by Mr. Crozleigh, Mr. David Thomas, Mr. Briden, Miss Dora Nansen, Miss Doyle, Mr. John Warren, and Mr. Percy Barkshire.

An amendment proposed by Miss Dora Nansen and seconded by Miss Doyle eventually carried the day. Rule 8 will now provide for a committee of 18, of which not less than three shall be ladies.

A vote of thanks to the chairman, Mr. David Beveridge, concluded a memorable meeting.

The Sun Rays.

Mr. F. Marriott-Watson and Captain Julian Bainbridge have brought so many excellent shows to the "Clock" that it would seem impossible to improve upon those that have already appeared, yet week by week, they seem to go one better. The Sun Rays super costume concert party, presented by J. and R. Blazier, are appearing at the "Clock Pavilion" with great success. The artists, who soon get on good terms with their audience, include John Blazier, a very gifted tenor; Doris Johnson, a brilliant operatic soprano; Eddie Francis, light comedian and dancer; Elma Austin soubrette and dancer; Lily Hill, comedienne; Jack Bennett, the whistling pianist; and Bunny Doyle, a quaint comedian, who is also producer for the Sun Rays. Altogether a very talented party.

The Optimists.

After a successful season at Colwyn Bay Mr. Will Catlyn is presenting his popular concert party, the Optimists, under the direction of Frank A. Terry, at the Anglesey Palace, Burton-on-Trent. The artists are Mr. Arthur Wilbey, comedian; Mr. Duggie Campbell, eccentric comedian; Miss Cissie Douglas, soubrette; Miss Jessie Crone, contralto; Mr. Tempest B. Clayton, solo pianist; Miss Gladys Marsden, soprano; and Mr. Frank A. Terry, comedian and expert dancer.

Chums.

This company has had a highly successful run since its production, and has been touring continuously for the past 93 weeks, playing all the leading dates. Chums includes such well-known concert party artists as Mr. Ernie Le Butt, comedian, violinist, and 'cellist; Miss Bobbie Burcott, comedienne and dancer; Mr. Edwin Hoyle, baritone; Mr. Leon Merton, pianist, banjoist, and entertainer; and Miss Vida Lester, soubrette and dancer. Miss Renée Ambrose is a mezzo-soprano with an exquisite voice, and Mr. Tom E. Roma is, of course, well known as a comedian. They are enormous favourites at the Assembly Rooms, Chester, this week.

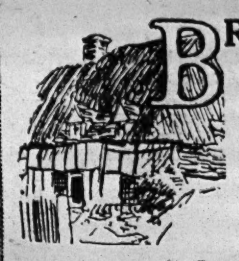
Pan.

At the Assembly Rooms, Salisbury, an enthusiastic reception was given to the Pan concert party; they are a clever company and quite up to date. Mr. Harry Joyce is a first-rate comedian; Mr. Walter Bird possesses a fine baritone voice, and won many encores for his charming songs. Mr. Leslie Hinton is a capital entertainer, and proved very popular. Miss Anette Muffert is an admirable violinist. Beryl Beresford charmed everyone with her selections from her repertoire. Dolly Vincent possesses a fine soprano voice, and sang some well-chosen numbers. Mr. Leo Conriche, solo pianist, completed the company.

The Mountebanks.

This company opened their second and final week last Monday at the Pier Pavilion, Hastings. These entertainers present a most artistic show. Contributing to a particularly smart performance are Betty Bates, with her light comedy numbers; Blanche Wildish, dancer; Gertrude Dickeson, soprano; Leonard Henry, humorist; Harold Andrews, baritone; Jimmy Allan, pianist and dancer; and Harry Ruming, entertainer, and director of the party.

HUDSON'S



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AMATEURS IN ACTION.

HAYWARDS HEATH D.S.

The Haywards Heath Dramatic Society opened their season on Saturday, 4th inst., with a successful production of Keble Howard's sparkling little comedy, "Old Martha." This play, which is such a favourite amongst amateur clubs, is a two-act combination of two of Keble Howard's short plays, both of which were produced at the Haymarket Theatre some years ago as "curtain-raisers." In the name-part Miss Nina Pembrey gave a convincing study of cantankerous old age camouflaging a heart of gold—the quaint old country-woman whose machinations help to unite the squire's daughter and her parson-lover. As the girl, Miss Joan Elliott Taylor acted with considerable charm and attractive simplicity, displaying excellent technique. Miss Callon gave a very humorous impersonation of a rustic neighbour. Mr. K. Coleman portrayed a country squire with the requisite bumptiousness; and Mr. C. Allan Buckmaster supplied a realistic cameo of the curate. "Old Martha" was preceded by Geoffrey Wilkinson's rollicking one-act comedy, "Releasing a Man," in which Miss Joan Elliott Taylor gave proof of her versatility in the rôle of a duchess, whose efforts to "do her bit" during the war are fraught with so much amusing adventure. Miss Dorothy Kemp was sufficiently frigid and austere as her titled friend, and a life-like picture of a haughty lady's-maid was contributed by Miss Doris Tindall.

DELPHIC DRAMATIC SOCIETY.

In aid of the British and Foreign Sailors' Society, the Delphic Dramatic Society gave an excellent performance of "The Second Mrs. Tanqueray," at the Cripplegate Institute Theatre on the 1st inst. Three very notable performances were given by the principals. Dora Landau as Paula Roy submitted a finely conceived study of the part, full of light and shade, with a tense underlying passion and emotional stress. David Fresco gave a charming and lifelike presentment of that chivalrous Don Quixote of society, Aubrey Tanqueray, who in tilting at convention and the usages of the upper circles came such a cropper. He emphasised the inherent nobility of the man, with a certain lack of perception, bred of his unfortunate matrimonial experiences and the perplexity of his situation. The Cayley Drummle of Leonard Courtenay ranks high for its polished and kindly cynicism and large-hearted urbanity, and he did full justice to the unforced humour of this splendid playing part. Jennifer Wolfe was delightfully demure and natural as the calm, statuesque, immaculate Ellean, an excellent foil to the sensitive, highly-strung, and excitable Paula. Tina Bloch and Charles Butterfant gave capital thumbnail sketches of comicality as that precious pair, Sir George and Lady Orreyed; Allen Douglas, the producer, did well in the thankless part of Capt. Hugh Ardale; and Arthur Charles as Frank Misquith, Victor Rose as Gordon Jayne, Charles Greene as Morse, and Miss Sheila Holmes as "the Cortelyon woman," all acted remarkably well.

THE ACADEMY PLAYERS.

The Academy Players, attached to the Metropolitan Academy of Music recently, presented "The Passing of the Third Floor Back" at Ilford Town Hall, for three nights, one of which wa sin aid of St. Dunstan's. The play was efficiently produced by Mr. George Brownell, and the director, Mr. Frank Bonner, A.R.A.M., is to be congratulated on the high standard attained. Mr. Lewis Hill, as the passer-by, was a distinct success, and he is to be cordially commended for his smooth delivery and easy portrayal. The slut of Miss Elsie Camps both in manner and emphasis, was also a capital performance, and she, too, received hearty applause. Miss Hilda Counel and Miss Mary Hayward were good as the cheat, the former taking the part for two nights and the latter for one. The cad of Mr. Claud Walter was an amusing portrayal, as was also the satyr of Mr. Charles Lamb. Mr. Douglas Winter as the coward had obviously well studied his part, and got the best out of it; whilst Mr. Charles J. Leach Fox as the rogue extracted every essence out of the character, his Jewish make-up being excellent. The mincing manners and simpering ways of Miss Dorothy Rabjohns as the "Cat" were to the life; a difficult part, cleverly played. Miss May Sandeman was excellent as the shrew; Miss Cora Chandler a very superior snob; Miss Helen Lanktree a lovable hussy; and Mr. F. A. Barlow a lively bully.

ILLYRIAN A.D.S.

A first-rate performance of Alfred Sutro's gripping and arresting play, "The Builder of Bridges," with its sharp contrast between the victims of the wiles of the "bucket-shop" keepers and the high-souled sons of endeavour, was given by the Illyrian D.S. at Cripplegate Theatre on Wednesday and Thursday of last week. Miss Margaret Capleton deserves high praise for her convincing, charming, and sympathetic rendering of the role of the perplexed Dorothy Faringay, and Mr. Arthur Stanbridge was adequate as her weak-minded brother. Mr. Murray F. Short (the producer) was very effective as Walter Gresham, the lover who is thrown over. Mr. Kingdon Noakes made an impressive figure of the bridge-builder, Edward Thursfield, but a little outburst of passion in the closing scene might be advised. Otherwise this was a sterling performance. Mr. Kendall Luxton, as Sir Henry Killick, gave a capital character-sketch of the kindly autocrat of St. George-street, and Miss Maud Drew, as dear old Aunt Clara Debney, infused an air of geniality and warmth into the atmosphere whenever she came upon the stage. Both these artists are excellent elocutionists. The Peter Holland of Mr. George S. Bamford was quite a good study of the type of man depicted, and Miss Queenie Sherwood looked attractive and put in some good work as "the tow-haired typwriter," Miss Closson. The last scene reflected great credit on the producer and George Toplis, the stage manager. Mrs. A. Kingdon Noakes' orchestra added considerably to the enjoyment of the evening.

LONDON OPERATIC AND DRAMATIC SOCIETY.

A joyous evening was spent by those who heard Gilbert and Sullivan's sparkling operetta, "The Gondoliers," as interpreted by the London Operatic and Dramatic Society at Cripplegate Theatre on Monday and Tuesday of last week. A capital all-round performance was given, and excellent voices were to be noted, both among principals and chorus. Mr. Reginald Western was most urbane and courtly as the Duke of Plaza-Toro, and sang and danced cleverly. Mr. Edward Bartlett was duly dignified and condescending as the Grand Inquisitor, Don Alhambra. As Marco Palmiera Mr. Joseph Beckett sang "Take a Pair of Sparkling Eyes" extremely well. Guiseppi Palmieri had a capital exponent in the person of Mr. Max Thompson; and Misses Rhoda Whiley and E. Grace Brown, as Gianetta and Tessa, were bright, vivacious, and graceful, the cachuca dance being repeatedly encored. Miss Mary Dunmore and Mr. Cecil Whiley had their chance in the duet, "Bury, Bury, Let the Grave Close O'er," a beautiful number, adequately rendered. The Duchess of Miss Frances Glenister was delightful, and she sang most agreeably. The orchestra, under the direction of Mr. J. Stanley-Verde, was deserving of much praise.

THE STAGE CLUB.

Undeterred by the greatly increased cost of production (a factor that is causing considerable perturbation amongst many amateur clubs), the Stage Club has not only quickly got into its stride again, but even undertook on Tuesday, Nov. 30, to give a charity performance at the Cripplegate Theatre. The proceeds of the performance, as well as a collection taken at the theatre, were devoted to that deserving charity, the London Orphan School, Watford. In selecting "Gamblers All," the clever play by May Martindale, that had such a successful run at Wyndham's some years back, the club were probably tackling one of their most formidable undertakings since their inception. Their enterprise was, however, more than justified, and an excellent performance was given without a hitch. That talented amateur, Miss Elsie Cornish, in the rôle of Lady Langworthy, the society girl, whose so-called "musical evenings" are really spent at a gambling hell unbeknown to her strait-laced husband, played with her customary charm and finish. A new member, Mr. Douglas Hood, made a deep impression by his masterly reading of John Leighton. Mr. Lionel John as Harold Tempest, and Mr. Yeend King as Sir Geo. Langworthy, were both admirable, as were Mr. W. H. Parry and Miss Clara Samson as Major and Mrs. Stocks. The remaining parts in the long cast were competently filled, and reflect considerable credit upon Mr. Sidney Ewart, the club's experienced producer. The musical entr'actes contributed by the Templars' Quartet were a feature of the evening.

HALIFAX LIGHT OPERA SOCIETY.

On Monday, Dec. 6, at the Theatre Royal, Halifax, the Halifax Light Opera Society initiated their fortnight's run under most auspicious conditions. "The Marriage Market" is the style of musical comedy which only amateurs possessing the confidence born of many past successes dare undertake, but, judging by the first performance, the Society's confidence in itself is fully justified. From the rise of the curtain everything went with a swing, and what proved to be a record "first night" audience were enthusiastic in their appreciation. Miss Winifred Timewell was delightful as Mariposa, not alone in her perfect singing but also in her grasp of the character she portrayed. As Slippery Jack Mr. Harold Barnes was again a great success. Helped by a fine stage presence and a baritone voice of more than average quality, his performance was excellent. Mr. Harold R. Spencer has well established himself as a comedian, and he makes the most of the fine scope given him in the part of Blinker. He was particularly successful in his song, "Let the Joy-Bells Ring," the topical allusions being loudly applauded. In the part of Lord Hurlingham Mr. Herbert Sladdin proved himself a decided acquisition to the Society. His impersonation of the "dude" was that of an expert. Another well-drawn character was that of Sandy, the sheriff, ably undertaken by Mr. Fulford Lightowler. As Kitty Kent, Mme. May Gledhill maintained an excellent reputation, her singing and dancing being quite clever. Miss Ida Kidd was seen to advantage as Emma, particularly in her scene with the middy a part capitally portrayed by Miss Dorothy Greaves. Mr. Wm S. Parker looked and sang well as the captain of the Mariposa, while Mr. Arthur Harrison performed capably in the part of Senator Gilroy. Other roles were well sustained by Mr Eric Portman (Chinese bar-keeper), Gilbert Law (priest), Lewis Gledhill (Pablo) and Misses Spencer, Thornton, Wood, Jone and Salt. The chorus, numbering forty performers, was again excellent in every respect, for which great credit must be given to the capable direction of Mr Arthur Haigh. The producer, Mr. George Turner, late of Geo. Edwardes' tours, who is a local man, is deserving of hearty congratulation.

LEEDS AMATEUR OPERATIC AND DRAMATIC SOCIETY.

The Leeds Amateur Operatic and Dramatic Society produced at the Grand Theatre recently the musical incident "Miss Hook of Holland," under the able direction of Mr. Avalon Collard, and all concerned are to be congratulated on the success achieved. Mr. L. B. Ramsden gave a well-thought-out and droll conception of Mr. Hook; Miss Terasa Barraclough, in the title-role, and Mrs. Balm (Freda Voos) did excellently, their voices being particularly pleasing and well modulated. The dry humour of Mr. George Fawcitt, as Slinks, was greatly appreciated. Mr Oliver Cookson (Captain Adrian Paap) has a good baritone voice, and his acting was convincing. The neat dancing and pleasing stage presence of Mina (Miss Muriel Clarke) was much enjoyed. Other characters were admirably played by Mr. Douglas Wright and Mr. Norman Jackson. The chorus-work was first-class, and Mr. E. P. Stead, the musical director, is to be congratulated.

"THE GIRL OF LONE ISLAND."

Comedy, by Maree Parry. Produced by the Rickmansworth Players on Dec. 6.

Dowager Lady Tremayne ..... Mrs. Maree Parry
Lord Tremayne ..... Mr. A. Flower
Lady Marjory ..... Miss M. Cherry
Hon. Sybil Sinclair .. Miss M. Caldewood
Jack Merston ..... Mr. Guy Tussaud
Richard Lancaster .. Mr. Victor Franklin
Le Comte de Jaquament ..... Mr. Gilbert Andrews
Millicent Brocklehurst ..... Miss Kitty Brickell
Mr. Joshua Brown .. Mr. Fred Parker
Mrs. Brown ..... Miss Patricia Root
Mrs. Wells ..... Mrs. C. Davis
Garvice ..... Mr. D. Burge
Old Tom ..... Mr. Fred Parker
Felicity ..... Miss Ellaline Parry

The Rickmansworth Players have presented several well-known comedies at various times for charity, but this is the first occasion in which they have attempted an original production, and Mrs. Maree Parry and her company are to be heartily congratulated on the success achieved.

The play opens with a scene outside Bill Ashton's cabin in Lone Island, off the coast of Australia. Felicity, a foundling, washed ashore in the wreck of the "Pacific," has grown to young womanhood, but still shows a wonderful attachment for her guardians, the miners. She leaves for England, after an affectionate leave-taking, to join Bill Ashton's sister, Mrs. Wells, a housekeeper at Bletchley Manor. The second act is the Hall at the Manor, where Felicity is a servant. She there meets Lord Tremayne, a former friend in Lone Island, who had been banished there by his father. Lord Tremayne marries Felicity against the wish of his mother. He later admits to the Hon. Sybil Sinclair that he has found out too late that Felicity is impossible. Felicity, in concealment, hears his statement, and decides to return to her former friends in the isand. This she does, the last two scenes depicting the outside of Bill Ashton's cabin and her return. Later, however, Lord Tremayne and his mother, a character undertaken by the authoress, journey to Lone Island, and there is reunion.

"THE MELTING POT."

By Israel Zangwill. Revived at the Everyman Theatre, Hampstead, on Wednesday, Dec. 8.

Mendel Quixano .... Lawrence Hanray
Kathleen ..... Iné Cameron
Vera Revendal ..... Hazel Jones
Frau Quixano ..... Clare Greet
David Quixano ..... George Hayes
Quincey Davenport, junr. Harold Scott
Herr Pappelmeister. Reginald Rivington
Settlement Servant ..... Frances Phair
Baron Revendal ..... Charles Carson
Baroness Revendal ..... Ellen Pollak

An all-round admirable revival of Mr. Israel Zangwill's interesting play is being given at the present time at the delightful Everyman Theatre at Hampstead. It makes us regret yet once again that this theatre is contemplating closing its doors unless a sympathiser can be found to advance the few thousands necessary to keep them open.

Although naturally in some respects "The Melting Pot" strikes one as curiously antiquated, as do the majority of pre-war plays, it retains all its original power of engrossing the attention. The character of David Quixano, the musical genius, whose sensitive soul has been flayed by the hideous pogrom that cost him the lives of his father and his sister, is a wonderful and arresting study, the picture Jewish home life in that haven of the race, New York, is beautifully drawn, and the fierce denunciations of criminal frittering of unearned wealth strike home to-day as they did when the play was written in the easy, lazy years before the Great War, while the scene in the third act, in which David learns that the girl he loves is the daughter of the monster who headed the pogrom, still holds one breathless with horror.

The play, produced by Miss Edith Craig with fine and effective simplicity, is exceedingly well played. Mr. George Hayes actually managed to convince us that he is a genius (a remarkably difficult accomplishment on the stage). If the part presents many opportunities it also offers sundry pitfalls to the unwary; it is so fatally easy to overdo the musical transports of the artist, and to make the part priggish or ridiculous instead of sympathetic. Mr. Hayes' emotion rang true throughout, and his conception of the character was consistently carried out from first to last. Miss Hazel Jones made a very charming Vera, but she was not quite strong enough for the demands made upon her emotional powers. Mr. Laurence Hanray was excellent as Uncle Mendel; and Mr. Harold Scott was successful as Quincey Davenport. Mr. Reginald Rivington's delightful study of Herr Pappelmeister was particularly well done; and Miss Iné Cameron gave a sound, reliable performance as Kathleen, the maid to the Quixanos. Miss Clare Greet as the old Jewish grandmother played with her usual skill and ability; Mr. Charles Carson was a little too restrained as Baron Revendal; and Miss Ellen Pollak was thoroughly good as the Baroness.

BIRTHDAYS OF THE WEEK.

Happy Returns to

M. Sherbrooke—Wednesday, Dec. 15.
Cynthia Brooke—Wednesday, Dec. 15.
Jen Latona—Wednesday, Dec. 15.
Frank Whitman—Wednesday, Dec. 15.
W. W. Kelly—Thursday, Dec. 16.
Fay Davis—Wednesday, Dec. 15.
V. Featherston—Thursday, Dec. 16.
A. B. Walkley—Friday, Dec. 17.
Christine Silver—Friday, Dec. 17.
Georgie Wood—Friday, Dec. 17.
H. A. Saintsbury—Saturday, Dec. 18.
Gladys Cooper—Saturday, Dec. 18
G. Hamilton—Sunday, Dec. 19.
Yvonne Arnaud—Monday, Dec. 20.
F. Kinsey Peile—Monday, Dec. 20.
Letty Lind—Tuesday, Dec. 21.
Claire Romaine—Tuesday, Dec. 21.

New Plays from the States.

Mr. Walter Hast, just back from a long stay in America, is now preparing to unload certain new plays and things from his cargo. Walter's bright and clever daughter has just been engaged by Messrs. Murray and Dawe to appear in "The Charm School" at the Comedy. Her stage name is Marjorie Meadows.

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WEDNESDAY, DECEMBER 15, 1920.

CONCERTS ON THE SABBATH.

DENUNCIATIONS of the theatre and its followers are fairly frequent in church and chapel, but seldom do we hear objections to the musical entertainments that are such familiar features of the concert platform in London and the big cities on Sundays. There is a clergyman in Aberdeen, however, who holds them in abhorrence, and told his congregation so in unmeasured tones.

Pulpit Pyrotechnics.

Preaching at the Ruthrieston Parish Church, the Rev. M'INTOSH MOWAT, referring to a concert given in the local music hall on the Sunday evening on behalf of the funds of the Aberdeen Branch of the Amalgamated Musicians' Union, characterised them as "diabolical evils." He maintained, with the "firmest conviction of his soul," that Sunday concerts which were not religious or sacred were entirely wrong. "At the end of an almost unparalleled week of musical entertainment and worldly amusement—and by the same artists," he added, "their occurrence is enough to make the angels weep."

In the following sentence the reverend gentleman abates his fury, and merely declares that Sunday concerts, "by their irritating frequency, are becoming a perfect nuisance," but in the same breath his frenzy returns, and he declares that it is small wonder the world is convulsed by war and uproar.

No one except the degraded fools, he adds, who must sing and dance and play without intermission, can look with anything but serious apprehension upon Sunday concerts, which invite thousands to spend at least part of Sunday in a worldly and entirely irreligious way. People who patronised them were treading the path to catastrophe and hell. Those who were the instigators of them were members, not of any worldly union, but of the Amalgamated Union of the Devil and his Angels.

Opinions differ, we admit, as to the various necessities of Sunday observance, but we scarcely think the Rev. M'INTOSH MOWAT is justified from any point of view in letting himself go as he has done in denunciation of Sunday concerts. Public opinion in favour of the admirable entertainments given by the Sunday League, is growing, and none but the most narrow-minded consider them to be anything but for the good of the community. As Mr. O'MARA said, in advocating at His Majesty's Theatre the institution of Sunday concerts in Aberdeen, music is of such an educative value that it should be brought into the daily lives of the citizens, and there is no better way of spending Sunday afternoon than in listening to good music.

The fulminations delivered by Mr. MOWAT are among the worst forms of religious intolerance, for they aim at the destruction of a system which is accepted by the people, and admitted even by its former opponents to be ennobling and uplifting. Sunday concerts involve no movement towards the seven day week for the artist, but are likely to repress a tendency towards it, and serve to supplement the earnings of concert artists, whose living is the most precarious of any in the entertainment world.

THE PLAY IN PARIS.

"L'Homme à La Rose"—André Brulé as Don Juan—Alsatian Peasant Actors.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—I do not think I have seen a finer congregation of the literary element in Lutetia than the guests of Leon Volterra at the Theatre de Paris, when the Press show, known as the *repetition générale*, of Henry Bataille's new three-act piece, "L'Homme à la Rose," was presented. The two premières on Monday and Tuesday were equally well attended, and the house is now sold out several days in advance. Following the indisposition of Brulé, recorded last week, the house was closed ten days. Bataille's latest work, though written in smooth prose, shows him to be a true poet. He paints the imaginary wane of the brilliant Don Juan.

This famous love-advenurer, when about forty, allows Manuelito to replace him in a projected nocturnal visit to the amorous Consuelita. It is moonlight, but the lady does not notice the substitution when Manuelito scales the terrace wall to join her under the cynical eyes of Don Juan. The Duke of Mines, her husband, suspects the intrigue, and, returning to the castle, kills the intruder. The body is identified as that of Don Juan. It is given out publicly he died a natural death, and in the second act is buried with all the pomp befitting his high station. Meanwhile Don Juan, accompanied by his faithful friend Alagonzo, witnesses the ceremony in the cathedral at Seville. He hides behind a column and takes note of the various degrees of grief expressed by his former companions and mistresses. The majority appear indifferent, few showing any deep sorrow; only a girl of the people, who fervently loves Don Juan from having seen him, sheds real tears. He revea's himself to her and fixes a rendezvous. Even Isabelle, who knew him years before and now feels a pang of regret, treats this living man in the church, who secretly tells her he is Don Juan, as a vile impostor. A young girl at prayer, after the ceremony, calls him a disgraceful old man when he essays to conquer her heart.

So Don Juan sadly assumes another name, and we next find him lodging in a country tavern. A contemporary has written a book on his life, enthusiastically discussed by his fellow-lodgers, but Don Juan finds it crammed with poetical errors. He would fain write his own memories, albeit after all his diary is quite monotonous to read. His motto had been "Love is warfare." Under his false name he has lost all prestige. He courts a widow, but she prefers a general who can offer her glory. In his ardour he divulges his identity, but the widow laughs with scorn, and when he hands her his diary that she may compare it with the printed biography, the two versions are so different that she throws them at his head and hurries away disgusted. Don Juan has become an ordinary individual, and at the age of 45 has lost his magnetic power over woman. He pictures the past; the spectres of those he has most loved appear before him, but death has driven them off. In his melancholy mood he seeks consolation with the maidservant.

The piece was enthusiastically received. It is splendidly played and elaborately mounted. "L'Homme à la Rose" (presumably because Don Juan wears a red rose) will have a long run, especially appealing to literary folk. It is the great theatrical event of the season. Brulé remarkable in the heavy title-role; he occupies the stage the entire three acts, with three exceptions.

"Vieille Alsace" (1793).

On Wednesday, M. Jacques Hebertot, manager of the Theatre des Champs Elysées, offered a week's hospitality to the peasant actors of the al fresco theatre of Dambach, a village near Strasbourg. The appearance of this troupe in Paris, playing a three-act piece of Eugene Gerber, in the native dialect, has proved an interesting venture. These amateur performers constitute a regional company somewhat on the lines of the peasants of Oberammergau, having an immense open-air theatre with a capacity of over 4,000, which is often too small to accommodate the country folks who flock to Dambach on Sunday afternoons from the neighbouring towns and villages. The piece they are now presenting, "Old Alsacia," expounds the sentiments of their compatriots during the French Revolution. A rich farmer harbours two fugitive monks driven from the monasteries. He is not hostile to the new democratic régime, but he is not such an enthusiastic Republican as his son, Hannes. The youth loves Barbel, the adopted daughter of his father, and when he leaves to join the army to drive away foreign interference in the new Republic, she promises faithfully to await his return. A former servant, Mathias, who has become a municipal police officer, covets the girl; and, aided by his mother, Raas Gret, denounces the farmer for receiving the proscribed monks. Such a crime in the eyes of Euloge Schneider, the public prosecutor, responsible for sending Dietrich, Mayor of Strasbourg, to the guillotine, is enough to have the farmer arrested. Mathias offers to save her benefactor's head if Barbel will marry him. Then the reaction begins. The famous Thermidore period arrives, and Schneider is himself executed. Mathias, in the interval, sets fire to the farm, and Barbel is about to escape with the monk when Hannes returns and the sweethearts are united.

I confess I did not understand the dialogue, but aided by an Alsatian sitting next to me, and the natural gestures of the actors, I was able to grasp the plot of the play.

The Noblet Benefit.

The proceeds of the benefit matinée at the Theatre Sarah Bernhardt, for the popular actor Noblet, on December 4, reached 95,000 frs., thanks largely to the support given by the professional friends. The performance was organised by Sacha Guitry, a representative programme being offered, which was highly appreciated.

Speaking of Sacha Guitry, it may be stated his sparkling comedy, "Je t'aime," at the Theatre Edouard VII., is proving to be one of his biggest successes, the receipts at the matinée last Sunday, the 70th performance, reaching 13,075 frs., a record for the house.

Miscellanea.

The Russian ballets are due at the Theatre des Champs Elysées on Wednesday next, appearing through the Christmas holidays.

"Barberine," of Alfred de Musset, was revived at the Comedie Française last night.

A new revue, entitled "Oh, Oh," was presented by Mme. Rasimi at the Ba-Ta-Clan on Friday.

THE DRAMA IN AMERICA.

"Samson and Delilah"—"When we are Young."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

"Samson and Delilah."

New York, Dec. 1.—From the Jewish Art Theatre has come Ben-Ami with a play he brought from Russia, bearing the title of "Samson and Delilah." It is the work of Sven Lange, of Copenhagen, and has been translated by Samuel S. Grossman. In this play and at the Greenwich Village Theatre, Ben-Ami has just made his début on the English-speaking stage after acting in Russian and Yiddish in this city for several years. The Samson in this case is a poet—a dreaming dramatist who identifies now the commercial theatre and now his actress wife as the alluring Delilah who will betray him. The climax of the play comes when his own play of "Samson and Delilah" is in rehearsal, and when, to everyone's amusement, he himself has plunged into the rôle of Samson. The crisis comes when he realises that the warmth of his wife's acting is inspired, not by himself, but is directed at the ruddy, prosperous furniture dealer whom she admires. The scene that follows is quite stirring, and on the opening night the acting of Ben-Ami was not only applauded but cheered.

"When We Are Young."

This new comedy, by Kate L. McLaurin, is a three-star attraction. Henry Hull plays the hero, Carey Harper; Alma Tell acts the shopgirl heroine, Annie Laurie Brown; and George Marion appears as Harper's old negro servant, Sam. An ultra-sentimental play is this, with very little in it that has a semblance of reality. It is about a young man who dissipates his inheritance in riotous living, and is about to shoot himself, but is prevented by the beautiful shopgirl, who advises him to go out and shovel snow. A little hard work and a touch of true love have reformed him in the third act. He refuses to marry a rich girl, and is rewarded for his virtuous resolve when a telegram informs him that his rich aunt has died, making him her sole heir. The play is in three acts, and is now at the Broadhurst Theatre.

THE STAGE AND MORALITY.

Two matters that are being widely discussed just now—the relation of the stage to morality, and the question "Are actors sincere?"—were referred to by Mr. A. B. Walkley, the eminent dramatic critic, in a lecture at Hanley recently, entitled "Some Aspects of the Modern Stage." On the first topic, he said the theatre must be moral. Whatever might be said of the theory of Art for Art's sake, for the complete divorce of ethics from æsthetics, it was certainly not to be said where the theatre was in question.

In this country the form of surveillance over the morals of the theatre was peculiarly antiquated, often ineffective, and occasionally ridiculous. That, however, was a question of machinery; the principle was not to be gainsaid. They had to preserve the theatre in the face of an ancient, a persistent, and a universal prejudice. But let them be reasonable. They must not exact too high a standard of morality for the theatre. They did not expect Playgoers' Clubs to be Trappist monasteries. But good, everyday, pedestrian morality they ought to ask for, and to see that they got it. In any case, the playhouse was not the proper place for didactic morality.

Dealing with the effect of acting upon players, Mr. Walkley thought that acting might tend to make many actors artificial. The influence of the stage upon the player might be, however slightly, to warp the temperament, with consequences which bore more noticeably upon men than upon women.

Mr. Walkley further expressed his sympathy with the movement in favour of retaining the Theatre Royal, Hanley, as a dramatic house, rather than converting it into a cinema.

TO-DAY AND TWENTY YEARS AGO.

WHY SO FEW ONE-MAN TURNS?

By GEORGE LASHWOOD.

Is there any difference between present-day comedians and those of, say, twenty years ago?

In my opinion there is a vast difference. In the first place there are fewer one-man comic turns. This is the most remarkable change. Nowadays comedians prefer to have some assistance: they take part in

[*Photo, Hana.*

MR. GEORGE LASHWOOD.

sketches. Instead of making something out of a song, they make quite a little play.

What's the Reason?

What is the reason for this change? Is it because comedians think they can convey their humour to an audience easier than if they were doing the individual turn? But I do not think they can. They lose their individuality if they take part in a sketch; they are assisted by others who go to make up a turn.

I do not want in any way to detract from the capabilities of my fellow-comedians. That is not my intention. Indeed, I think the present-day comedian is much better than his predecessor.

A Big Mistake.

But I cannot help thinking that comedians make a big mistake when they forsake the individual turn for the sketch. Is it because they think the audience prefer them in a sketch than in a one-man show? Or are present-day songs not good enough for them? Twenty years ago audiences were satisfied with chorus-songs. To-day they require something vastly different. The audiences are much better; they have a different taste; their education, theatrically, has improved. And that, to my mind, is one reason why there was never a better time than to-day for one-man comic shows. True, a comedian has had to improve his style; he has had, and still has, to find for himself the songs that will suit him. He has to work out his own ideas, his own songs, until he has satisfied himself that he will be able to please his audiences. If there is anything in the song it will go down with the audiences; if not, it will be a failure. That is why I say the comic song of to-day is vastly different from what it was twenty years ago.

Quiet Humour.

In those days we had to shout the song to the audience. To-day you can whisper it and at the same time get all the quiet comedy that the material allows you. Quiet humour would not have been acceptable twenty years ago. If you were performing at that period, say, at the Pavilion, the Tivoli, or the Oxford, you would have found them to be more like clubs than music halls as we know them to-day. There was a conspicuous absence of women in the audience. To-day, on the other hand, you will find at least 60 per cent. of the audience composed of women, whereas twenty years ago the audience comprised 95 per cent. of men.

Much Easier To-day.

It is therefore much easier to-day for music hall artists to perform. The audiences are much more appreciative; they are not of the old type of men-about-town whom we saw in music-halls night after night. There is a fresh audience every night, and these audiences are not so blasé as they were in the old days, when they wanted you to sing the old songs over and over again because they were songs with a chorus in which they could join.

Nowadays music hall-goers want only to listen to a story in a new song, yet the song must have a chorus.

I enjoy the atmosphere in the present-day music halls. That is perhaps why I remain a one-man turn.

AS YOU LIKE IT.

A question for the Government—"Where does the money go in the winter-time?"

* * *

Shakespearean words which are *not* echoed by the taxpayer: "Spend this for me."

* * *

On the other hand, the Government might well quote Shylock to its critics: "You have rated me about my monies!"

* * *

Apropos of Shakespeare, James K. Hackett is claiming that the Bard now half belongs to America. Well, they cannot claim the same of English Bacon.

* * *

"A Theatre on the Hills," runs a headline. The very thing for "The Maid of the Mountains."

* * *

Here's hoping that it will never be on the rocks.

* * *

No, Eustace, a "super-film" does not mean a film acted entirely by supers.

* * *

And they *can* be shown in the afternoon—the printers have not dropped a "p."

* * *

"Why should rehearsals be paid for?" asks a contemporary. One actor, during long and tedious rehearsals of a hopeless play, answered the point thus—"Pay me for rehearsals," he said, "and I'll throw in the run for nothing!"

* * *

And, by the way, don't trust verbal contracts, or you may only get verbal payment.

* * *

So Joe Coyne is shortly leaving us! Coyne—Coyne—but not quite gone.

* * *

Why is he going at all, anyhow? He can Coyne all the money he wants here.

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess." 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand, W.C.). — "The Dragon," 8.30. Thurs., Sat., 2.30. Cent. 7170. Gerr. 2315.

ALHAMBRA (Leicester-square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5. Reg. 2522.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury-avenue). — "French Leave," 8.30, Wed., Sat., 2.30. Gerr. 3243.

COURT (Sloane-sq.).—"A Midsummer Night's Dream," 8. Wed., Sat., 2. Ger. 848.

COVENT GARDEN (Covent Garden, W.C.).—Carl Rosa Opera Co. Season. Gerr. 540.

CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30 Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2.15. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"When Knights Were Bold," 8. Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.).—"The Shop Girl," 8. Wed., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.)—"Brown Sugar," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-avenue). — "Fedora," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., Sat., 2.30. Reg. 5030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., Sat., 2.30.

LITTLE (John-street, Adelphi).—Grand Guignol, 8. Thurs., Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8. Tues., Sat., 2.30.

LYRIC.—"A Little Dutch Girl," 8. Wed., Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Reg. 4465.

PALACE (Shaftesbury-avenue.) — The Swedish Ballet, 8.30. Wed., Thurs., Sat., 2.30. Gerr. 6834.

PLAYHOUSE (Charing Cross-road, W.C.).—"Romantic Age," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCES (Shaftesbury avenue). — "Columbine," 8.15. Thurs., Sat., 2.30. Gerr. 3400.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.30. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W. 1.).—"Milestones," 8.15. Thurs., Sat., 2.30.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.15. Gerr. 6666.

ST MARTIN'S (West-street, W.C. 2).—"The Skin Game," 8.30. Tues., Fri., Sat., 2.30. Gerr. 1243.

STRAND (Strand, W.C.).—"The Storm," 8.30. Thurs., Sat., 2.30.

WINTER GARDEN (Drury-lane).—"A Night Out," 8. Tues., Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall, 8.15. Wed., Sat., 2.30. Gerr. 3028.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Mark Hambourg, Beattie and Babs, George Graves and Co., Rebla, Layeen and Cross, Knapp and Cornalla, &c., 2.30 and 7.45. Gerr. 7540.

THEY SAY——

That Harry Welchman is a clever footballer and hockey-player.

* * *

That, according to Ben Greet, no topic is so popular in London as the theatre.

* * *

That Dame Rumour is wrong again, and Gladys Cooper is *not* going out of management.

* * *

That Edward Knoblock would not start writing for the films until he had thoroughly studied the art of production at Los Angeles.

* * *

That the film of the Prince of Wales's tour contains a thousand episodes.

* * *

That Matheson Lang considers part of the charm of producing a play is its "glorious uncertainty."

* * *

That there are other managers who would consider producing even more charming if it were more gloriously certain.

* * *

That Mme. Vandyck is preparing a dramatic surprise for the big Children's Ball at the Savoy.

* * *

That the Arabs in "The Garden of Allah" test their coins on pay-day by biting them.

* * *

That one year is the limit set by Joe Coyne for his trip abroad.

* * *

That James K. Hackett believes actors have great power to cement good feeling between Great Britain and America.

* * *

That Ellen Terry "loathes and detests" snakes.

THE VARIETY WORLD.

Palladium Matinee for Actors' Orphanage—Passing of Old Pro's—Christmas at Brinsworth.

For the Actors' Orphanage.

Many stars of the theatrical and variety stage are to appear at a matinée to be given by Mr. Charles Gulliver at the Palladium on Tuesday next, in aid of that most deserving of charities, the Actors' Orphanage. Mr. Gerald du Maurier, who is the President of the Orphanage, is working with Mr. Gulliver in the arrangement of the programme, and will appear in "Raffles," the third act of which will be one of the attractions of an exceptionally fine entertainment. In this play he will be supported by Leon Quartermaine, Gilbert Hare, and Will West. The programme will also include Act 1 of "Caste," in which Arthur Wontner, George Grossmith, Albert Chevalier, Donald Calthrop, Miss Mabel Russell, and Miss Emily Brooke will appear; and Act 3 of "Diplomacy," played by Leslie Faber, Norman Forbes, Basil Rathbone, and Miss Gladys Cooper.

Amongst the variety artists who will appear are Lorna and Toots Pounds, Percy Honri, Wilkie Bard, Two McKays, Max Darewski, Irma Lorraine, Marie Dainton, Lake and Barrasford, Daly and Healy, Tucker, Talbot O'Farrell.

Bransby at Birmingham.

Mr. Bransby Williams, undeterred by the inclemency of the weather and a slight indisposition, travelled from London down to Birmingham on Sunday and lectured at the Futurist Theatre, on behalf of the Central Home for Mentally Deficient Children at Besford Court, Worcestershire. His subject was, of course, Dickens. Mr. Williams, who is at Collins's this week, starts on a provincial tour in Birmingham on Monday.

Passing of Old Pros.

Two old artists residing at the Variety Artists' Benevolent Institution at Twickenham have recently passed away within the space of a couple of days. They were Mrs. Hellis, of Ruby and Hellis, also known as Mme. Ruby; and George Loyal, husband of Ella Zuila, the celebrated tight-rope walker. They were buried on Saturday, in the Benevolent Fund's plot of ground in the New Cemetery at Twickenham.

The Benevolent Institution.

At the weekly Committee meeting, held at "Brinsworth," a number of applications for relief and assistance were considered, and the pension list was increased by several additional names to over £46. An old and well-known artist was granted permission to return to the Benevolent Institution.

Christmas Gifts for "Brinsworth."

Christmas gifts, in money or kind, are asked for by the Committee for the old stars now residing at "Brinsworth." Will those who have promised Christmas puddings kindly send them to the Secretary, 18, Charing Cross-road, who desires, on behalf of the Committee, to thank F. V. St. Clair for gift of one guinea; Mr. W. G. Cartwright, the stage manager of the Hippodrome, Nottingham, for collection of 15s.; and Geo. Westland for £1 5s., collected at a V.A.F. meeting in Glasgow. Archie Graham is sincerely thanked for his kind and acceptable present of a pair of warm gloves for every resident at "Brinsworth."

Football Match Postponed.

The football match which was to have been held on Thursday, in aid of the Discharged Soldiers and Sailors and the Benevolent Fund, at West Ham United Ground, has been postponed until Thursday, December 30, owing to the bad weather.

Will Evans in Glasgow.

Will Evans, whose Baroness Beauchamps in "Cinderella" at Drury-lane last season will be recalled as one of the most diverting "dames" ever seen in pantomime, has, we hear, made a great "hit" as the Queen in "Humpty Dumpty," produced on Saturday at the Royal, Glasgow. Miss Nora Emerald, who plays Twinkle Star, has also made a gratifying success.

Fairy Pantomime at Chiswick.

The fairy pantomime, "Snowwhite and the Seven Dwarfs," is due at the Chiswick Empire on 29th and 30th inst., at matines in aid of the War Seal Foundation.

Another Successful Golfer.

Tucker, who is at the Kilburn Empire this week, is, we hear, an enthusiast at the Royal and ancient game of golf. He has got his handicap down to 8—and that at Wimbledon, too! We shall now have an additional reason for taking off our hat to the popular singing-violinist.

Huntley Wright at Bath.

An interested spectator at the Cup-tie match last Thursday at Bath, when the City defeated Merthyr on the re-play, was the popular comedian, Mr. Huntley Wright, who was the star turn at the Palace Bath last week. Introduced by Mr. W. Pierce to the Mayor of Bath, Alderman J. H. Colmer, J.P., before the match, Mr. Wright said how much he was enjoying his stay in the Queen City of the West, particularly his rounds of golf on the Sham Castle links.

A Comfy Company.

Harry Day's "Jollities" finished its touring (pro tem.) at the Islington Empire last Saturday. It will re-start after pantomime-time, when "Jimmy" Learmouth (who goes to Sheffield for panto) re-joins Mr. Day. At the fall of the curtain on Saturday night "Jimmy" ended a brief farewell speech by declaring that the "Jollities" crowd was the happiest company he had ever been in!

M.H.A.R.A. Members Note.

Members of the M.H.A.R.A. are particularly requested to note that owing to the Christmas holidays the vouchers will have to be despatched to the railway stations in London next week at eleven on Friday morning. All names, therefore, must be placed on the list, and letters received, not later than Thursday afternoon. The offices will be closed on Saturday (Christmas Day) and Monday (Boxing Day), also during the afternoon of Tuesday, the 27th.

Mr. Alfred E. Hathaway, of the Gaiety Hotel, Christmas Steps, Bristol, has been appointed as the M.H.A.R.A agent in that town, and members must apply to him at that address to be placed on the list for obtaining the reduced fares.

"Aladdin" at the Hippodrome

From the commencement of the run of the Wylie-Tate pantomime "Aladdin," on Tuesday next, at the London Hippodrome, all seats in the theatre—amphitheatre included—will be bookable. Another innovation will be a programme which is entirely free from advertisements. It will be found to be an artistic page quarto card in which full particulars only of the performance are given.

For South Africa.

The following artists have recently sailed from Southampton to fulfil engagements with the African Theatres Trust, Ltd., booked by the I.V.T.A., Ltd., per R.M.S., "Briton," on December 3, 1920: The Great Maurice; per R.M.S. "Norman," on December 10, 1920: Carlton and Rosslyn.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to tender their sincere thanks to Hymack for his donation of one guinea and to Mrs. Coborn for her donation of two guineas.

The Guild earnestly appeals for donations to provide warm clothing and a Christmas dinner for needy music hall artists; also gifts and toys for Christmas-tree for the children.

The Terriers.

At the meeting on Sunday last, Joe Adkin officiated as W.T., Dick Henderson as V.T., Capt. De Villiers G.C., Howard Ward W.I., George Wisdom W.D., Tom Ford Y.B., and Arthur Were, secretary.

A hearty welcome was extended to Dick Suthard upon his reappearance in the Kennel.

The following applications for membership have been received: Second notice, Braddy Shaw; third notice, George Beachcroft and Barry Barnes.

Books of Terriers' seals (containing 120) may be obtained of the Secretary, price 2s. 6d. each.

Harry Weldon's New Number.

Harry Weldon will shortly produce a new number entitled "You Can Tell 'Em What I Did at Monte Carlo." It is judged to be a "winner," both by the artist and J. P. Long, its author-composer.

Mr. H. A. Lethbridge.

Mr. H. A. Lethbridge, now happily recovered from his recent illness, is filling the post of assistant-manager at the Kilburn Empire.

V.A.T. Co.

We understand that the V.A.T. Co (Variety Artists' Transport Company), of Westminster Bridge-road, is not, for the present, receiving orders for the transport of artists' luggage.

Hero de Rance.

That clever young pianist, singer, and composer, Hero de Rance, has just completed several new numbers, which include "Just Say the Word," and that bright fox-trot "Brown Sugar," which is being introduced into the successful comedy of that name at the Garrick Theatre. Both these numbers are published by the Kingsway Music Publishing Co. Hero will be seen in "Alice in Wonderland," at the Victoria Palace this Christmas.

A Big Song Success.

Miss Agnes Croxton, who will be remembered for her excellent work in Drury Lane pantomime last year, is this year principal girl in Howard and Wyndham's pantomime at the Theatre Royal, Glasgow. Her big song success was a new number, "Underneath an Oriental Moon," from the pens of those prolific writers, Worton David and Horatio Nicholls. This number has been specially selected by Mr. George Minshull for all the pantomimes with which he is connected. The number will be issued in the course of a few days by the Lawrence Wright Music Company.

Nolan and Holt.

Those clever entertainers, Frank Nolan and Louis Holt, are just back from a most successful trip to South Africa. They were unable to prolong their stay owing to engagements at home.

Football Match Aids V.A.B.F.

At Bramall-lane Ground, Sheffield, on Wednesday last, a football match was played between "Sons of the Sea" Company (from the Hippodrome, Sheffield), and Teddy Glennon's Eleven, in aid of the Wharncliffe War Hospital Christmas Fund and the Variety Artists' Benevolent Fund. Glennon's Eleven scored 7 goals, and "Sons of the Sea" 5. The amount raised, to be divided between the two charities, was in the neighbourhood of £100.

Talbot O'Farrell.

The famous Irish entertainer, Talbot O'Farrell, is appearing in town for two weeks at the Palladium. Talbot had a very hearty reception and his concluding number, "The Lisp of a Baby's Prayer," promises to eclipse even the success of "That Old-fashioned Mother of Mine."

Birthday Celebration at Bath.

One hundred and eighty boys from the Somerset Boys' Home, 110 from Prior Park College, 30 from the Sutcliffe School, and 80 girls from the Walcot Girls' School, were the happy guests of Mrs. W. S. Pearce at a matinée at the Palace Theatre, Bath, on Wednesday. Before the programme was opened, Mr. J. G. Young, superintendent of the Somerset Boys' Home, expressed, on behalf of the visitors, their great delight in being the guests of Mrs. Pearce on the happy occasion of her birthday. They took that opportunity of heartily wishing her "Many happy returns of the day." At the same time a magnificent bouquet was presented to the hostess from the inmates of the Somerset Boys' home.

During an interval, Mr. W. S. Pearce told the young people how very pleased Mrs. Pearce and himself were to see them there that afternoon. On behalf of Mrs. Pearce he thanked the lads for the beautiful flowers they had given her. He desired also to pay a tribute to their superintendent, Mr Young, who had been so good as to undertake all the necessary arrangements outside the theatre, and had carried them through most successfully. Mr. Pearce mentioned that the entertainment had been kindly given by the artists free of cost, and he had also had the ready assistance of Mr. Wallace, his assistant manager, Mr. Laing, the stage manager, and Mr. Harrison, the musical director, together with the orchestra. Among the artists who gave their services were Syd Sydney, Charles Grantley, and Les Eldons. A Charlie Chaplin film was shown "by desire."

Osborne and Perryer.

Following a highly successful provincial season, that popular couple, Osborne and Perryer, are back in town, and are doing excellently at the Coliseum this week. This is their tenth appearance here in less than two years, sure proof of their popularity. Since they last played in London they have made some changes in the show, and now include impressions of a father and young daughter at a problem play, and a dialect number. Next week Osborne and Perryer are at Stratford.

Parish and Peru.

That versatile and clever act from America, presented by Frank Parish and Steven Peru was given a hearty welcome in town on Monday evening at the Stratford Empire.

Knapp and Cornalla.

Another versatile American act which has made quite a name in this country is that presented by Bob Knapp and Chris Cornalla. It is at the London Coliseum this week, where audiences gave the boys a hearty reception on their reappearance at this house.

"Beauty."

The perfect horse, "Beauty," is at present touring Wales, where his wonderful intelligence is the talk of the towns visited. At the Palace, Llanelly, this week the act is meeting with great success. In the New Year "Beauty" will be seen in town.

Alec Regan in Town.

Fresh from his tour of the provinces, Alec Regan is back in London, and with three excellent numbers is doing excellently at the Chiswick Empire this week.

Ivy Hurley.

At the Ilford Hippo. next week Ivy Hurley, that dainty young artist, who is the clever daughter of Johnnie Hurley, will make her reappearance in town after a most successful tour in the provinces.

New Music Hall in Belgium.

A new music hall, to be known as the Coliseum, will open at Charleroi, in April, under the management of Dalbret (a former singer in Paris). It will, it is reported, be the largest music hall in Belgium

The Empire, Longton.

The entire proceeds of both performances at the Empire Theatre, Longton, were recently given to the Bradley Memorial Fund. This fund will be applied for the benefit of the family of the late Mr. Bradley, manager of the Empire, who met with a fatal accident in the theatre not long ago. Business at the Empire is flourishing under the management of Mr. F. Powis, who went there from the Theatre Royal, Hanley, as Mr. Bradley's successor.

Cinderella Goes North.

Daisy Burrell, having completed her film part of Tilly's little sister in "Tilly of Bloomsbury," is busy rehearsing her part as Cinderella in the forthcoming pantomime production at Sheffield. This will be the fourth time Daisy has played the part of the neglected little sister, which she describes as her favourite pantomime character.

The Bull-Dogs.

The Bull-Dogs Social Club will hold their first reunion dinner (to welcome the return of ex-Service members) at the Imperial Hotel, Temple-street, Birmingham, on December 19 (Peace Sunday), at 7 p.m., when the chair will be taken by A. A. James, Esq., J.P. Eligible ex-Service members of the Profession are cordially invited. Artists in Birmingham on Peace Sunday are asked to kindly make a note of this. Tickets (12s. 6d. each), may be obtained from the secretary, Harry Wilding, White Lion Hotel, Horse Fair, Birmingham.

"Santa Claus" Matinée at Leicester.

There was a full house at the Leicester Palace Theatre on Thursday afternoon, the 2nd, when, by kind permission of Sir Oswald Stoll, a performance was given to assist the excellent work that is being carried out by the "Leicester Mail." This year they propose to give to every war widow in Leicester a plum pudding and a joint of meat, and in the summer a fête is to be given to the children.

Among those who appeared were Nat D. Ayer, George Calver, Whit Cunliffe, the Yamayama Troupe, Carrodus, Alec Regan, the Dormondes, the Ilott Quartette, Power and Bendon, the Hopieties, and artists from "The Young Person in Pink" Company (by permission of Messrs. Murray King and Clark), in Vera Beringer's one-act comedy, "The Honourable Gertrude," the characters being enacted by Miss Helen Ferrers, Miss Drucilla Wills, Mr. Ronald Raynor, and Miss Marjorie St. Aubyn.

The Brinsworth Film.

The film of the Variety Artists' Institution was exhibited last week (by kind permission of Mr. Sydney Arthur) at the Hippodrome, Warrington, under the direction of Mr. Harry Marlow (Vice-Chairman of the Benevolent Fund Committee). The result of the collection made was £50 8s. 6d. The Committee desire to sincerely thank Mr. John Dunbar, the manager, for his valuable help, also the following artists for their kind assistance: Mrs. Michaeloff, the harpist of the Michaeloff Trio, Miss Tinney (Stacey and Tinney), Miss Marriott (David and Marriott), Pharos, and Miss Turie.

WILLESDEN HIPPODROME.

There is a first-class programme at the Willesden Hippodrome this week, in which single acts and sketches are judiciously balanced. One of the liveliest and cleverest turns is furnished by Bert Terrell, the Dutch vocalist and comedian, who keeps the house in the merriest of moods Thora, the celebrated novelty ventriloquist, makes a big hit, the originality of this act winning unstinted appreciation. Floyd and Montrose have some smart gags in their back-chat, their entertainment being crisp and amusing throughout. Daly and Healy are quite up to their accustomed standards as two Kernals from the Army Nut, and make a strong appeal. Gilbert Heron presents a brilliant sketch by Ernest Bramah, entitled "Blind Man's Buff," which is packed with thrills, and contains withal a fair amount of comedy. Gilbert Heron is excellent as the Blind Detective, and Miss Jessie Danvers does well as Violet Darragh. Watkin Wynne ably impersonates the part of Hugh Darragh, and George Belmore is good as Kato Kuromi, the Japanese. Great Scott's ladder act is exciting, and Lauri Devine is at the top of his form. Mlle. Irma Lorraine and her company give an attractive sketch "The Five Arts," in which she has the support of a bevy of feminine grace and charm in the persons of Eleanor Kendall, Peggy Walton, Vera Bascombe, Joyce Winston, and Leoni Bareni.

Dollie and Billie's New Act.

At the Chiswick Empire on Monday, these talented young artists presented an entire change of act, which is full of good numbers. They open with a pretty "Lullaby" song, and follow with a comedy number. Their next item, entitled "Waltz Time Tune," has a very pretty melody, and their concluding one is "Reggie of the Guards," in which Dollie is dressed as an officer and Billie represents a private, the couple indulging in some smart patter. The act has a most effective setting. Next week Dollie and Billie are at Hackney.

Dewsbury Empire Concert.

On Sunday evening, the 5th, Messrs. G. W. and G. E. Smith, proprietors of the Dewsbury Empire, gave the use of that house to the Dewsbury and District Infirmary Sunday Concert Committee, the building being packed, and as a result over £120 is to be handed to the institution. Among those who contributed to the entertainment were Miss Connie Bee, violiniste, and her sister, Miss Esmée Bee, at the piano; Mr. Summerfield (the Empire's popular musical director) and his orchestra; Miss Hilda Naylor (soprano), Miss Doris Ward (contralto), Mr. I. A. Hepworth (tenor), and Mr. J. A. Fox (baritone). Mr. John Rigg was the director, and Mr. Maurice Lister ably accompanied the vocalists.

The Success of Maskelyne III.

Captain Clive Maskelyne, who recently gave up a promising military career in order to carry on the traditions of his family in the realm of magic and mystery, has already met with remarkable success at the St. George's Hall, where he is now appearing twice daily. For over three months he has given an interesting series of "mediumistic manifestations Maskelynised," and during Christmas week he will present another spiritualistic sketch, entitled "The Spirits are Here." This is a clever exposure of the stock tricks of professional mediums, and contains many of the secrets the Maskelyne family have accumulated in the course of their investigations into Spiritualism, extending throughout three generations. Another newcomer to Maskelyne's Theatre who is doing good work there is Mr. Thomas Sidney, a young entertainer, who has had a varied experience both in England and abroad. His original songs have a true spice of humour, and he is a musician who does not permit his musical taste to overshadow his sense of fun.

Edis and Forbes.

Last week at the Metropolitan, Edis and Forbes did very well in the leading rôles in Frederick Chappelle's new production, "Non Stop." Anita Edis proved to be a very versatile artiste, and Freddie Forbes kept the fun going in first-rate style, and was a big favourite. Freddie Forbes wishes to thank Messrs. Norris and Clayton and Mr. George Shurley for their kind offers. After playing Devonport and Aldershot the show will be in town at the Empress, Brixton.

Real McKays.

At the Holborn Empire last week, the Real McKays were one of the most popular turns, their clever performance meeting with hearty receptions. The Real McKays are at Camberwell this week, and afterwards go to the Palladium for two weeks.

Billy Caryll.

In addition to being a clever comedian, Billy Caryll, who is scoring big successes for his entertaining work in Harry Slingsby's popular revue, "Oh, Laugh," has, we hear, written a duet entitled "You Would, Wouldn't You?" which he sings in the revue with Hilda Mundy. So successful is the number that Billy has had offers from a leading firm to publish it.

Marie Brett.

Having concluded a most successful season with her single act, Marie Brett is now rehearsing for panto. at the Grand Theatre, Hull, where she will appear for her third season in the title rôle of "Cinderella."

Pierce and Roslyn.

Those popular American entertainers, Ed. Pierce and Miss Roslyn, who are at present meeting with great success in the provinces, are due back in town at the middle of next month, when they open on the Stoll tour.

Jock McKay.

Jock McKay, the Scottish comedian, who was at the Hackney Empire last week, had a very hearty reception. He was particularly successful with his new number, "The Crown and Anchor Board," by A. Robinson, and will feature this song on his forthcoming tour of the provinces.

Hanlon Charles Trio.

When appearing at the Palladium recently, Mr. Hanlon Charles' son created a record by performing 200 consecutive somersaults, a feat which only occupied five minutes. The Hanlon Charles Trio are appearing at the Palace, Camberwell, this week.

SONGS AND SINGERS.

B. Feldman and Co.

Scotland has delivered an emphatic vote in favour of Feldman songs for pantomime. Panto principals all over the land of haggis and heather are revelling in the big Artnur-street numbers. "I'm Forever Blowing Bubbles," is, of course, an immense favourite, and "Let the Rest of the World Go By," "Open Your Heart and Let the Sunshine in," "Oh What a Pal Was Mary," "Tartan Ball," with a score or so of others, are well in the running.

The Theatre Royal and the Royal Princesses, both Glasgow houses, much favoured by panto. goers, are featuring a big lot of Feldman songs, including those already mentioned, and Edinburgh, Aberdeen, Ayr, and other centres are following suit.

Elen, Gallimore and Siddons are putting on "You Know What I Mean," in Leon Salberg's "Babes in the Wood" production. The Snowdons will be heard in "You Know What I Mean" in Jack McKenzie's "Robinson Crusoe" pantomime. Fred Clements is running a twice-nightly "Aladdin," in which Daphne Jay makes a big success in "I'm Forever Blowing Bubbles."

Frank Pollard, playing Emperor in Carney Cairo's "Aladdin," will sing "Let the Rest of the World Go By."

Olive and Beryl, the Wonder Twins, will dance in panto. to "Oo La La Wee Wee."

The Four Black Diamonds are featuring "How ya Gonna Keep 'Em Down on the Farm?" "So This is Dixie," and "When a Peach in Georgia Weds a Rose from Alabam" on their successful Continental tour. Sadie Franks and Syd Royce will feature "Oo La La Wee Wee" in pantomime.

Tony Duprez is delightful with "Open Your Heart and Let the Sunshine In" and "Underneath the Wishing Moon." The Harris Family are scoring with "I'm Forever Blowing Bubbles." Doris Ashton is making an artistic feature of "You're a Million Miles from Nowhere." Ada Woods and Jack Shews are working "I'm Forever Blowing Bubbles" with their usual success.

Cissie Brook is making a great feature of "Beautiful Ohio," which number she has worked successfully for some months. Billy Stanhope says "Underneath the Wishing Moon" is a great winner. Bros Walsh are keen on "You Ain't Heard Nothing Yet," a number well suited to their act. Denise and Jan are working "Let the Rest of the World Go By" in their clever act. The Clef Trio are scoring heavily in "Oo La La Wee Wee," "I'm Forever Blowing Bubbles," and "Oh What a Pal was Mary."

Star Music Co.

The Star Company's successes in the first of Glasgow's pantomimes is a good omen, as Scotland's lead will be followed in many of the big centres. With such numbers as "Your Wonderful Heart of Gold," "There's a Little Bit of Devil in Ev'ry Little Angel," "If We Found a Little Corner in this Great Big World," "Cupid Plays the Dickens With Us All," "What Would the Wife Say?" "Little White Hill of Dreams," and "Why Did You Teach Me to Love You?" the firm can look forward to a big pantomime season. "Your Wonderful Heart of Gold" is an outstanding ballad success. Jean Andrews, Jen Latona, Ethel Castaldini, Pierce and Roslyn, and Perci Honri are featuring this big winner at their respective engagements this week. Betty Barclay and George Glover, who were the first to produce the panto duet, "If We Found a Little Corner in This Great Big World," are doing well at the Empire, Liverpool. This number will be in innumerable productions, as there has been a big demand by principal boys and girls.

"Cupid Plays the Dickens With Us All" is a great favourite among principal boys. Norah Delany, Fred Barnes and J. H. Wakefield have achieved much success with this clever comedy number on the halls, and they intend to make it their big hit in pantomime. Another successful number is "Mammy's Mississippi Home." George H. Elliott is featuring it at the Empire, Cardiff, this week. Maggie Carr is doing well with "The Rose of Alabam" at the Empire, Kingston. Doyle and Crossley, the "Balladmongers," report a big reception at each performance at the Empire, Hackney, with "'Twas an Old-Fashioned Love-Song." Shirley White is doing well with "Stop It! John" at the Empire, Croydon. Spence and Jocelyn are making good at the Olympia, Shoreditch, with "If We Found a Little Corner in This Great Big World."

Other numbers in demand for pantomime are "Little White Hill of Dreams," "The Old Beau and the New Fiddle," "Nobody Ever Taught Me How To Love," "You Made Me Happy for a While," "I Don't Care a Lot for a Lot of It," "In the Wedding-Gown Your Mammy Wore," "The Song of My Heart," "Ting-a-Ling-Ting," and "The Musical Director."

Lawrence Wright Music Co.

The report of the Lawrence Wright Music Company's outstanding success with Fred Collins' first Scotch pantomime has been rapidly followed by reports of the firms' successes in the first English pantomimes. These include Messrs. Jazon and Montgomery's pantomime production last Monday at the Rotunda Theatre, Liverpool. The big feature numbers of the show were "Wyoming Lullaby," "God Gave Me Wonderful Dreams," and "They'll Never Know Me In Old Dahomy." Mr. Jazon wrote that "Wyoming Lullaby" was the absolute hit of the show, and there was nothing else like it. This number is being featured by Miss Dolsey Carello.

Mr. Fred Clements writes to say that the big hit of his production at the Queen's Park Hippodrome, Manchester, was "City of Laughter, City of Tears," sung by Miss Flo le Roy

At the Metropole, Manchester, Mr. Fred Le Crenn produced his pantomime, "Sinbad," and one of the biggest hits of the show was "City of Laughter, City of Tears," sung by Miss Anne Turner.

From enquiries to hand from producers of pantomimes which will be seen towards the end of next week, "City of Laughter, City of Tears," and "Wyoming Lullaby," will sweep everything before them.

Music hall artists also find "City of Laughter, City of Tears," a big winner, and at the Olympia, West Bromwich, this week, Mr. Martin Campbell is making a big hit with this number. The same can be said of Mr. Geo. Glover at the Empire, Liverpool, while in town it is being worked very successfully by The Balladmongers at the Empire, Hackney.

Mr. Talbot O'Farrell has found another big winner in a new ballad from the pens of Morton David and Horatio Nicholls, entitled "The Lisp of a Baby's Prayer," which he is featuring with great success at the Palladium this week.

Bond Rowell, who is playing the Elite, Bordesley Green, Birmingham, writes that he is making a huge success of "City of Laughter, City of Tears," and that the new chorus song, "I'm Coming Back to Li'l Old London," is a big winner.

Francis and Day.

"Write Me a Letter from Your Garden," Edward Lockton and John Openshaw's delightful ballad, is at the Manchester Hippodrome, enjoying the same success as it did at the London Coliseum last week, Lillian Burgess, of the Femina Quartette, being again the artist; she being, too, its original singer. Jean Andrews and Fred Morris are each scoring with the ballad at their respective engagements, and Ethel Hook at the Ardwick Empire last week sang it, and added another to her long list of triumphs.

Violet Trevenyon at Walthamstow is making a big hit with "Swanee," a number that serves to show the versatility with which the artist is gifted.

The steady demand shows little sign of slackening for the pantomime songs of the firm, "Swanee" being, of course, the dominating number, principal boys also showing in a marked degree their predeliction for notably "Rose of Virginia," "Just for Me and Mary," "Too Many Girls," and "Italiano," which last is a favourite with principal girls also. "I'm Getting Tired Playing Second Fiddle," appeals strongly to the "girl" element, as does "Blushing Moon" and "A Great Big Kiss," whilst in the ballad section, "Let Bygones Be Bygones," "Love Sends a Little Gift of Roses," and "God Keep You, Dearest Heart," have each their admirers and adherents.

"Meet Me" and "Tarzan of the Apes" have proved irresistible to comedy artists, the former to those of either sex, whilst "The Gipsy Warned Me," and "All the Girls are Busy Knitting Jumpers" have been the chief enquiry among dames.

Those recent additions to the list, "There's No Rise in the Price of Sunshine" and "I'm Going Back to Old Welsh Wales," are, likewise, in strong demand with principals.

Wania for the Lyceum.

Wania, the dancing expert, has, we hear, been engaged for the panto. at the Lyceum Theatre this season, and will introduce many new dances of his own creation.

Back from Scotland.

Mr. Lawrence Wright returns to London this week from Scotland, where he has been sampling the first of the pantomimes. Many of his successful publications are being featured in these productions.

"Oh, What a Time."

"Oh, What a Time," an original farce in one scene will be produced at the Alexandra Theatre, Stoke Newington, Dec. 20, and during the week once nightly. That capital light comedian, Leonard Robson, who has made many successes in farce and comedy, has, we hear, a fine part in this playlet. Good comedy sketches are always welcome on the halls, and "Oh, What a Time," which has been written for that purpose by Edward Lewis and another, will, it is hoped, prove a "winner."

Lawrence Wright Winners.

Mr. Medley Barrett has received many wires and letters of congratulation on the success of the Lawrence Wright pantomime songs in Scotland, Manchester, etc., and there is no doubt that "Wyoming," "City of Laughter, City of Tears," and "They'll Never Know Me in Old Dahomey" will be among the most popular numbers heard in pantomime this season.

Daly and Healy.

Daly and Healy, who will be at the Palladium for two weeks, commencing on Monday next, Dec. 20, remain on the L.T.V. tour till Jan. 29, after which they commence another Moss tour at Swansea on Jan 31. Their new number, "The Colney Hatch Jazz," is a great success, showing "Ballroom Bolshevism" at its best. They will shortly produce a new Scotch number by Scott Gillan, "Inveraray Mary Back to You."

("My Music Hall Tour" will be found on page 16.)

TO ARTISTS.

See Important Announcement on Page Five.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mark Hambourg, the famous pianist, in the third week of his Coliseum engagement, continues to delight all with his brilliantly executed selections; Beatie and Babs are back with some new "Frivolous Fragments," in which their singing, playing, and clever mimicry proves as popular as ever; and George Graves and company present the farce, "Taken and Wanted," in which the popular comedian is at his best as a bland theatrical agent without custom or credit.

One of the most appreciated turns on the bill is the original comedy acrobatic act of Sam La Veen and Billy Cross, who attired as Julius Cæsar and Brutus, give an exhibition of Roman games as they were not in the days of ancient Rome. Suther is aptly named "The One-man Revue," for, with a succession of quick changes, he appears as an Indian, a Serbian, a Belgian, an Italian, a Frenchman, a Dutchman, a Swiss, an American, a Scotchman, an Irishman, and an Englishman. What is more, he accompanies each impersonation on a different musical instrument, on which he plays national airs.

Herbert Cave, the popular English tenor, is heard to great advantage in a couple of ballads; Ben Osborne and Nellie Perryer, in a smart duologue, entitled "Seeing the Show," amusingly burlesque the foibles of various types of playgoers and picture-goers; Rebla, the "Unconcerned Juggler," performs surprising feats with plates, cigar-boxes, and other articles, with a droll air of boredom; and Knapp and Cornalla are a pair of clever Transatlantic comedians whose cross-talk and "business" is both novel and entertaining.

Mention should be made of an original item in Pathé's Topical Gazette. This gives instruction in a number of fascinating parlour tricks, the acquirement of which should be particularly welcome in the festive season now at hand.

THE PALLADIUM.

Those who heard and enjoyed the Southern Syncopated Orchestra when they appeared elsewhere in London, some little time ago, will doubtless flock to the Palladium this week to renew acquaintance with this entertaining troupe. Their programme is as comprehensive as the artists appear to be individually versatile; Southern melodies sung as they should be, in soothing harmony; coon songs (including that delightful lullaby, "Mighty Like a Rose"); a curious "atmospheric" anthem, and last, but not least (in volume of sound at any rate), their Jazz band. Even the Jazz drummer of the splendid Palladium orchestra—a well-known and much-admired figure amongst Palladium patrons—was seen to gaze in wonderment at one of the dusky gentlemen whose acrobatic feats of energy with his drums and Jazz outfit made the rafters ring.

Miss Ruth Vincent is making one of her ever-welcome visits, and on Monday evening, when she gave three songs from her repertoire (amongst them Arthur Meale's charming "Love Makes the Sunshine") was in splendid voice. Her popularity at Mr. Gulliver's premier hall is phenomenal. Then there is Talbot O'Farrell, with his stories, told as only he can tell them, and his characteristic ballads, sung in the way that he has made his own, and Marie Dainton. Miss Dainton's mimicry of famous artists loses none of its attraction on being seen time and time again. Robb Wilton's sketch is a priceless bit of foolery that has an entirely novel air about it. Wilkie Bard remains in the bill with his entertaining scena, "The Boot Shop." The wonderful French acrobatic dancers, Misguette and Maxly, Fred Lake and Tom Barrasford, with their vivacious vocalism, Vera Wootton and the Fanchu Troupe (Japanese jugglers, who deputise for Paul Stephens) complete the excellent programme.

FINSBURY PARK EMPIRE.

There is an excellent programme at the Finsbury Park Empire this week. Eric Randolph (the gramophone tenor) puts feeling into his singing, so that his original "Vagabond Act" was a pleasure to listen to. Recalled, he gave "The Most Wonderful Song," a new number in his repertoire. Clarice Thring and Chas. Potter should go far on the variety stage, "I'm a Little Bit of Everything" being an excellent contribution. Beaucaire's Butlers are clever club and bottle jugglers, and won well-deserved applause. In this number five participate, so that the dexterous cross-throwing from four persons to each other to avoid the fifth, stationed in the middle of the square, adds considerably to the spectacle.

Takeo and Koma Namba give more than one thrill as eccentric entertainers. Takeo affects to walk on his head up a dozen stairs, and the sympathy of the audience, won by an apparent mistake which causes him to give his nose a sharp bump as he misses the first stair, is changed to enthusiastic plaudits as the feat is successfully accomplished. Harry Tate's attempts to sell his motor-car are as mirth-provoking and popular as ever.

Two other first-class items on the bill are Ernest Hastings (in music and humour at the piano) and the Gladiators (James Findlay and Louis Christiansen), both of which were extremely well received. Of a high order in songs and harmony was "That" Quartette, with one scene, which caused much merriment.

STRATFORD EMPIRE.

Fred Karno's sparkling production, "Hustle," is one of the successes here this week. Gus Elton, and Miss Edith Beverley in her revised part, supported by a large and excellent company, never allow the fun to flag. Gus Elton, as an express man, extracts every ounce out of his part, and only at the end do we see him as an express person when he proposes, is accepted, and marries Sylvia Smart, in the person of Miss Edith Beverley, in the very short time of two minutes. Miss Edith Beverley has much scope in her part, and uses it to every advantage, displaying great versatility. Her rendering of "God Gave Me Wonderful Dreams" was particularly fine, and evoked great applause. Her romancing as a result of her study of a certain course of mind concentration is delivered with a keen sense of elocutionary value and dramatic emphasis.

Frank Parish and Steven Peru, in their act described as the "acme of versatility," are all that they describe themselves and more, if it were possible. Their acrobatic feats, their balancing stunts and musical accompaniments, at times all combined, are exceedingly clever as well as being original in character throughout. One of their cleverest things is springing in and out of a barrel, at least 4ft. high, on one leg, and yet not interrupting the sequence of their dancing. Their final stunt, one balancing a chair on his forehead and reaching a sitting position by leg splitting, while the other gains a lying-down position balancing a table, balanced on a pole, on his forehead, to the strains of a popular melody rendered by both on concertinas, is extraordinarily clever. The couple are assured of a warm welcome wherever they appear, as their act is a most attractive and clever one.

Great success is scored by Tom Edwards in his funny ventriloquial sketches. He is assisted by Miss Alice Melville, who displays no mean talent in this art in her rendering of her own composition, "You Are My English Rose." The Squire Cecil Groupe were much appreciated in their rendering of a variety of classical numbers. Some unique and clever juggling tricks by Eddie Gray round off an excellent programme.

NEW CROSS EMPIRE.

A shout of welcome greeted the appearance of Marie Lloyd, who tops the bill at the New Cross Empire this week, and in some chic Paris confections, with her inimitable songs and patter, she scored a great success. After singing "The Little Bit the Boys Admire," the merry Marie proceeded to give a graphic description of "One of the Ruins Cromwell Knocked About a Bit," and this was followed by "I Can't Find My Way Home." For an encore she sang of the girl who'd "Been a Waac and been a Wren."

Jack Merritt, who opened the programme, did some wonderful bouncing and tumbling from his net, and his double-somersaulting and side-springing secured a good meed of appreciation. Harry Ford, another favourite here, gave three of his popular numbers in "Those Happy Days Will Never Come Again," "Talk About the Comforts of a Home!" with very amusing patter, and finally his Parliamentary candidate song, which was very funny, especially when we were promised all manner of reforms if he were only elected. Then Little Boy Ronald juggled with hats, balls, an umbrella, a billiard cue, and even a cup and saucer, earning thereby a call before the curtain.

Decima and Eddie MacLean, Australia's dancers, give a unique dancing act. A Polka, Mazurka, Cotillon, and Valse Decima were four dances which must be seen to be appreciated. The agility shown was marvellous. They also got another "call." Tom Stuart, in his burlesque of the different styles of songsters, is always good to hear, and caused great amusement. His excruciatingly funny burlesque of the lady who sang "Go Away, Mr. Crocodile," was only equalled by the love-sick amateur tenor vocalist. His rendering of the Italian comic singer was also excellent.

Jessie Broughton and Dennis Creedon are responsible for a most enjoyable act. Jessie told us to "Let the Rest of the World Go By" very enticingly. Dennis plays the fiddle excellently, and, with the piano, makes good music in the accompaniment to the songs. "In My Little Virginia Home" was another number, and for an encore, which would not be denied, "I'm Always Blowing Bubbles," caught the fancy of the "house." The last item on the programme was the equilibristic act of the Four Sisters Martelloni, who in their green and gold costumes rounded off an excellent evening's entertainment.

CHISWICK EMPIRE.

Despite the arctic conditions prevailing the week commenced well here with a bumper house, when a programme of sterling excellence was provided. Here are the silver-toned Gresham Singers, and they meet with an enthusiastic reception; their performance is always artistic and invariably delightful; Messrs. Clarke, Flynn, Johnson and Salisbury owe their success to their own merits. The quaint and busy De Busse, with his wonderful accordion, is an accomplished musician; he produces some marvellous effects, and meets with a gratifying reception.

Peter Paris is a comedian whose song, detailing his pains and aches, tickled the audience immensely. Peter is a great acquisition.

Another welcome greeted Mr. Julian Rose, whose "Levinsky's Lamentation" is one delirious scream of delight; Julian now adds music to his repertoire, and is equally entertaining; his "car" story should prove the hit of the season.

Alac Regan is a light comedian who has a fine voice and knows how to manipulate it to advantage; his "Old Man Roger" is a clever bit of work, and a rag-time ballad was splendidly interpreted; by special request he also sang "God Gave Me a Wonderful Dream," and scored an immediate success. Dollie and Billie are a clever and popular little couple; they sing, dance, and get through a deal of patter, and meet with a double "call." Will Collinson is deliciously droll in the skit "Sweeping a Chimney." The Bioscope and George Saker's orchestra complete a well-diversified programme.

WATFORD PALACE THEATRE.

That clever and versatile comedian, Dick Tubb, plays the rôle of principal funmaker in Leslie Ilie's up-to-date issue "Pink-a-Poo." Either as a waiter or a coster, he puts in some excellent comedy work, and he receives admirable support from Vera Rochdale and Amy Grant. The revue consists of a number of episodes, the most delightfully staged being that written and composed by Charles Levy, "In The Dear Days of Long Ago," in which he is assisted by Eight Pink-a-Poo Girls. Tim and Lily Major, "In Noises Off," tells the story of life behind the scenes of two artists out of luck, and give a vivid illustration of the hard times experienced by a couple whose turn does not "catch on." "Fashions," by Swinton Mills, gives an opportunity of introducing the costumes worn in 1920, and what may be expected in 1950. There is an extremely clever dance by two ladies whose names do not appear on the programme. The show is a bright and well-staged production, and there is a capable chorus, who get through their work with much spirit.

GEORGE CARNEY'S NEW ACT.

George Carney is a keen student of human nature, and in consequence his character studies have the additional force of true lifelikeness free from exaggeration not always noticeable in character comedians of the halls. In his new number, "Hokey-Pokey," which he presented at the Hammersmith Palace on Monday evening, he has added another triumph to his gallery of impersonations. As the title suggests, he appears as an ice-cream vendor from sunny Italy hawking his wares in the London streets on a hand-cart gaudily bedecked with alleged portraits of the famous—crowned heads and others. These he exhibits with true Latin pride, discoursing the while in amusing broken-English patter. The act is brought to a close by the theft of his "till" by a street rough, the delinquent being eventually caught and the whole party, policemen, prisoner and all, join in a merry song and dance. It is an excellent number, packed full of witty lines, and the reception it obtained on Monday evening was remarkably enthusiastic.

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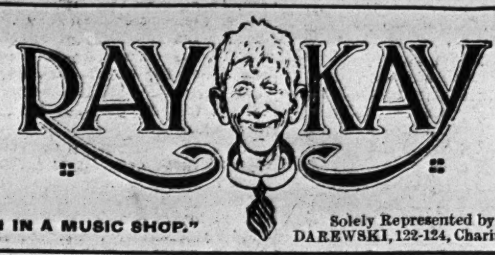

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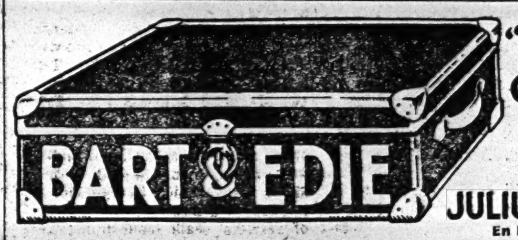

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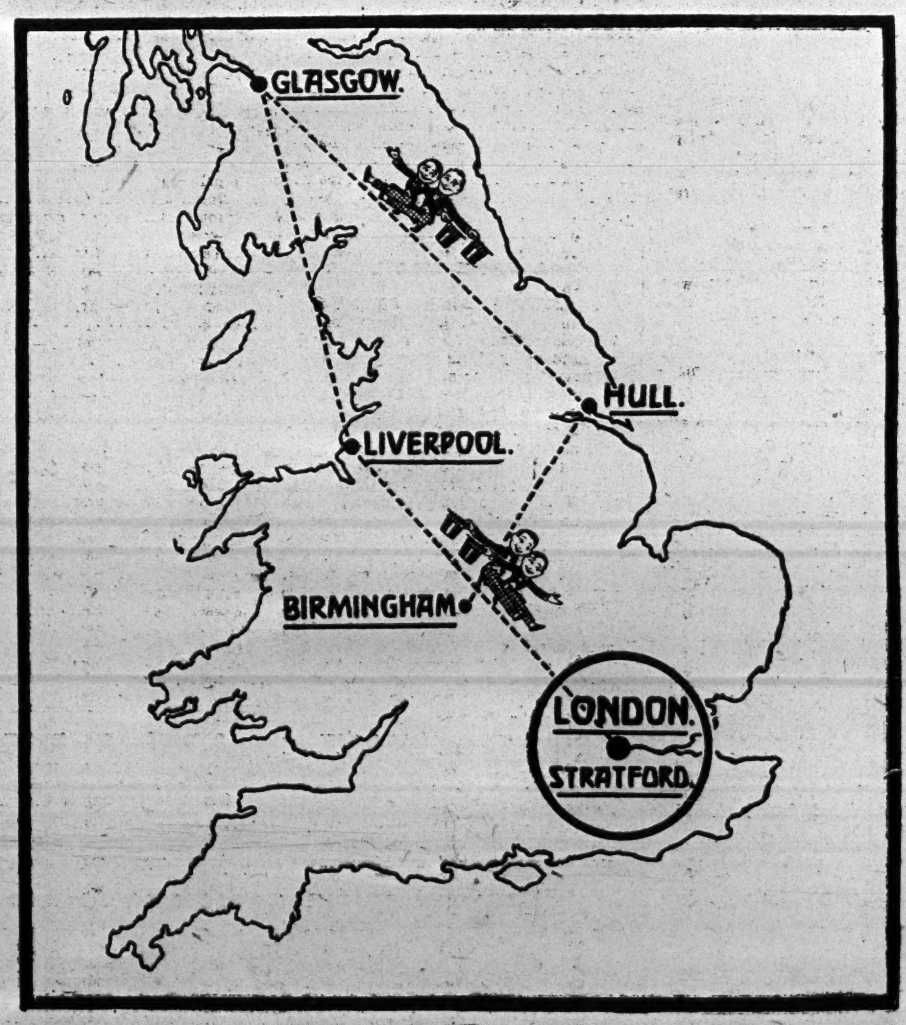

NOW—Dec. 13, Stratford Empire

Representative - Geo. FOSTER. *America* - Wm. MORRIS.

MY MUSIC HALL TOUR.

A BUNCH OF BOUQUETS—GO AND SEE THE BROTHERS ARNAUT—ACROBATIC DANCING.

I have a number of bouquets to award this week, and the biggest bouquet falls at the feet of the Brothers Arnaut, musical pantomimists. Perhaps, if I had not seen Louie Douglas and Sonny Jones before, or if I were not so familiar with Wilkie Bard, or if I had not heard Ruth Vincent so often, I might have showered my finest blossoms on one of these.

At the Palladium.

The Brothers Arnaut are artists to their finger-tips, and had they been the only item on the Palladium programme they would have been worth a journey through the fog. They start with acrobatics and an amusing little scene in which they play violins on an overturned chair. The humour is not subtle, but it has a delicate flavour, inciting the same kind of gratitude that you would award to a cook who served up an old dish with a new and delicious sauce. The best part of the Arnaut meal, however, is not the soup, but the dessert. This is an imitation of two birds love-making, and it is a thing to remember. The artistic qualities of the two performers have full scope here, and the wonderful bird notes which they emit are as easy to interpret as though they were using human speech. But they are always bird notes—chirping, trilling, chuckling, purring. There is nothing clap-trap about them, and that, in a nutshell, is why the Arnaut Brothers are so wholly delicious.

My next bouquet goes to Louis Douglas, the black-faced comedian, and Sonny Jones, who, though not black, is sufficiently dark. Sonny Jones is undoubtedly a real nigger, but Louis Douglas is so black that I should not be in the least surprised to learn that he is white when eating his supper after the show. Whenever I see a girl with hair as gold as sovereigns—those nice little bright round things we used to know in the old days—my sceptical soul alway conjures up a bottle of peroxide.

Anyway, whatever their natural colours, Louis Douglas and Sonny Jones are wonderfully funny. Their patter is good, they are clever dancers of the eccentric type, and—like the Brothers Arnaut—they are artists.

Wilkie Bard and Ruth Vincent will not be greatly interested in my bouquets because they have received so many from me in the past. I can visualise them reading the card, "Extra Turn," smelling the flowers in abstracted gratitude, and then turning their attention to the offerings of some less well-known admirer. So I will not waste any time over them. Which brings me to Misguette and Maxly, to whom I hand my next bouquets with some contrition. After all, should not I have attended to them earlier? The applause which greeted their extraordinarily clever dancing still echoes in my ears, and I recall, too, that a certain distinguished authority on dancing who sat by my side was applauding as vigorously as I was myself.

Yes, Misguette and Maxly are certainly good. They describe themselves as French acrobat dancers, and I particularly commend their acrobatic Tango. There is more in the Tango than in any other ballroom dance (which explains why so few can dance it), and it was good to find that Misguette and Maxly did not sacrifice the true Tango spirit for the sake of their acrobatics.

Even amid so much competition, Mr. Hymack stood out. He is a funny fellow, is Mr. Hymack. He appears before you in the ordinary ration of clothes, but before he leaves you he has transformed his clothing dozens of times. He is the only man I know who literally changes his clothes. Or, rather, his clothes change for him. His suit changes, his tie changes, his collars change, and so do his shirt and hat, and handkerchief and sundry other oddments of attire. They do not change once. They change all the time. While you wink, a red handkerchief becomes purple. While you cough, blue shirt-cuffs become yellow. While you sneeze, a lounge suit turns into pyjamas. I blanch to think of Mr. Hymack's washing bill!

Vivian Foster, the popular "Vicar of Mirth," and Vernon Watson, in his clever imitations; Rob Wilton, in his detective sketch, which is full of funny ideas; and Dan Rolyat and the Vedras completed an excellent programme.

At the Shepherd's Bush Empire.

And now my space is almost completed. At the Shepherd's Bush Empire there was only one item which I could not recall having seen before. And I have not even seen it yet, because it was the first turn, which I missed through my urgent desire for a cup of coffee between the shows. Sorry, Arthur Lewis. I'll look out for you next time.

The principal item was Fred Karno's "Mumming Birds," which continues to attract much laughter. Orpheus (brass) and Rinaldo (strings) each provided good music, the Rubani Trio danced, and the Brunettes trick-cycled. Ferguson and Mack dealt in jokes and fearful blows on the head (why not "Ferguson and Smack"?), and that quaint chap, Manuel Vega, performed his amusing silent scene with dummies. His wrestle with one of the dummies is particularly good, a view which was echoed by an enthusiastic audience.

EXTRA TURN.

CORPORAL THOMAS FUND.

"THE ERA" APPEAL.

The two generous-hearted ladies who are collecting so assiduously for the fund run almost a dead heat in this week's contributions. For her ninth list Mrs. John Hayman has gathered £4, and Mrs. Gilday comes within 6d. of that total. Half the latter amount, as will be seen by the list printed below, is made up of small sums, and is eloquent of the sympathy that the case of Corporal Thomas has aroused among sections of the community less endowed with this world's riches.

It would be difficult to imagine a more deserving case than the Corporal Thomas Fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband.

Corporal Thomas, better known professionally as Tom Fox, was a former partner of the late Mr. Gilday, who devoted a good deal of energy, during the days of his last illness, to collecting for his benefit. Mr. Thomas joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

Subscription List.

	£	s.	d.
Already acknowledged	290	1	0
Collected by Mrs. John Hayman. 9th List.			
Mr. Harry Esden	1	0	0
Mr. Malcolm Scott	1	0	0
Tom Clare	1	0	0
Sam Mayo	0	10	0
R. C. B.	0	10	0
	4	0	0
Collected by Mrs. Gilday.			
Jean Allistone	0	10	0
Russ and Edna	0	10	0
Manny	0	10	0
T. Denton	0	10	0
W. B.	0	5	0
J. H. S.	0	2	6
Son	0	2	6
M. B.	0	2	6
D. J.	0	2	6
H. J.	0	2	6
L. P. S.	0	2	6
T. H.	0	2	6
W. E.	0	2	0
A. A.	0	2	0
Mac	0	2	0
C. H. G.	0	2	0
A. H. G.	0	2	0
A. E.	0	2	0
Billy	0	2	0
Grace	0	1	0
C. D.	0	1	0
D. H.	0	1	0
	3	19	6

Donations should be sent either to Mrs. Gilday, 18, Cosway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

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*THERE'S A LITTLE BIT OF DEVIL
(IN EVERY LITTLE ANGEL).
*WHY DID YOU TEACH ME TO LOVE YOU?
I DON'T CARE A LOT FOR A LOT OF IT.
*CUPID PLAYS THE DICKENS WITH US ALL.
I KNOW WHERE THE FLIES GO.
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A DICTINGUISHED VIOLINIST.

MLLE. JULIE CARNOT'S DEBUT.

The distinguished French violiniste, Mlle. Julie Carnot, made her début on this side of the Channel on Monday night, when she appeared at the Grand at Birmingham. It may be said at once she achieved an artistic and popular success.

The stage was a bewitching nocturne in subdued shades of colour. A huge Oriental lantern depending overhead shed a soft radiance, which blended into harmony the sumptuous colour scheme of hanging draperies and subsidiary lights. With pianoforte accompaniment Mlle. Carnot gave a brilliant display of virtuosity. Her selections were admirably chosen to display her marvellous skill in phrasing, and to please the ear by their rhythmic fluency. To accomplished musicianship Mlle. Carnot adds the charm of a winning personality, in which Gallic vivacity is a conspicuous ingredient. She had a well-deserved recall at the close of her performance, and promises to repeat in this country the successes of her career in France.

ANIMALS' FAIR.

The Countess of Warwick opened the Animals' Fair at the Caxton Hall, Westminster, on Wednesday, in aid of the Animals' Friend Society, the Performing Animals' Defence League, and other Animal Protection Societies. The stalls were well stocked with various articles, many of them being suitable for Christmas gifts.

Entertainments were given in the concert room. In the afternoon there was a ballad concert arranged by Miss Florence Arnott and Mrs. Bush, the artists announced to appear including Mr. Frank Webster, tenor; Mr. Frederic Taylor, baritone; Misses Norah Delmarr, soprano; Mary Hilliard, mezzo-soprano; Alma Goatley, songs at piano; Phyllis Allan, violinist; Gwendolyn Teagle, instrumentalist; Elsie Harcourt, recitations; and Gertrude Tomalin, monologues. Miss Lily Cover and Mrs. Jack Alsop presided at the piano.

In addition, "The Jovial Four," under the direction of Mr. Dave Ainslie, submitted a programme of humorous songs, dances, vocal and instrumental solos, and concerted items. During the evening Mr. Alan Odair, prestidigitateur, caused wonder with his magical performances, and other attractions were a dancing, singing, and dramatic entertainment by the children of the Guild of Citizens of Tomorrow, under the direction of Mrs. M. V. English; the gallery of mystery, arranged by Mr. Elliott O'Donnell; character reading by "Dolores"; and psychic delineations by Mrs. Thomson-Price"; "some spirit spasms" by Mr. Wm. Marriott, assisted by Miss Edith Marriott. The Good Luck Orchestra also played during the afternoon and evening.

NEW ACTS OF THE WEEK.

HENRY DE BRAY, WITH DOLLY WEYMAN AND GLADYS RENNARDS.

Type ..... Musical Comedy Melange
Set ..... Full
Time ..... 20 minutes

A very successful show under the above title was produced at the Kilburn Empire on Monday. It is, in its way, a sort of miniature revue, and merits consideration as such. It commences in an artist's studio (a picturesque set), where, at the painter's (Mr. Henry de Bray's) invocation, two lovely flowers, the Rose (Miss Dolly Weyman) and the Chrysanthemum (Miss Gladys Rennards) emerge from gigantic vases. A beautiful trio and dance, "Day Dreams" (music by Pat Thayer, lyrics by Rupert Hazell) ensues, and the whole forms a fitting introduction to an artistic production. Then follow two well-conceived cameos, indicative of the difference between the art of making love as practised by the phlegmatic Englishman and the volatile Frenchman. Anon we hear Miss Gladys Rennards trill Hugh Bayly's ballad, "Love and Roses," and very well she sang it, too, and then on to a conclusion, which contains some very expert dancing, particularly from Mr. Henry de Bray and Miss Dolly Weyman. This act has also all the elements of a popular success, as was evident from the applause and curtain-calls which abounded on Monday.

NORA FROM THE NILE.

CHRISTMAS AT THE CRYSTAL PALACE.

A distinguished lady will shortly arrive in this country from Egypt via Paris. Her name is Nora, and she is the only performing hippopotamus in the world. For the past few months she has been drawing crowds at the Nouveaux Cirque, Paris, and she has been secured—at a cost of nearly £300 per week—by the management of the Crystal Palace for their Grand Imperial Circus and Hippodrome, which opens on Boxing night.

The whole of the vast central transept at the Palace is being transformed, and there will be an immense arena, surrounded by seats for over 8,000 spectators. Within the arena there will be two rings, the whole encircled by a spacious track, where Roman chariots will race in the great spectacle, entitled "Roman Games," which is to form the *piece de résistance* of the entertainment, and which alone will employ several hundred people.

In the two arenas and on a stage adjoining there will be nearly thirty other separate turns.

Frank Parker, who was for many years the producer at the London Hippodrome, will be responsible for the entire production.

THE PANTOMIME GUIDE.

LONDON.

WIMBLEDON THEATRE.—"Cinderella." Principals, Sisters Sprightly, Miss Gladys Lloyd, Miss Gwen Price, Miss Molly Hughes, and Messrs. Bert Edwards, Lloyd Morgan, Leslie Sarony, and Bert Evremonde. Produced on Dec. 27.

PROVINCES.

BATH. — ROYAL.—Fred Clements's "Aladdin." Libretto by William Holland and Fred Clements. Music by Gaffin Baxter and Dudley Powell. Principal boy, Mabel Hind. Principal girl, Gwen. Highley. Other principals, Jay Highley, Bobbie Hall, Valdo Bros., Victor Leopold, Fred Clifford, Beatie Moore, Ada Durham, Gladys Beckley. Date of production, Dec. 27.

BIRMINGHAM. — BORDESLEY PALACE.—"Cinderella." Libretto by J. L. Barry. Music composed and arranged by Herbert Barnes. Principal boy, Ruby Kimberley. Principal girl, Madge Furnival. Other principals, Freddie Fos, Hay and Crawford, George Lee, Arthur Leslie, Kitty Lascelles, Doris Vincent, Bros. Christo. Date of production, Dec. 27.

NEWCASTLE-ON-TYNE. — ROYAL.—"Little Red Riding Hood." Principal boy, Florence Helm. Principal girl, Billie Hill. Other principals, Lawrance and Arthur Anarto, Fred. A. Marston, George Russell, Felix Selig, Julie Holdsworth, Ursula Hughes, Billie Mora, The Dainty Danes. Date of production, Dec. 27.

READING.—ROYAL COUNTY THEATRE.—"Sinbad the Sailor." Produced under the supervision of Mr. Donald Keir. Date of production, Boxing Day.

SWINDON. — EMPIRE.—"Aladdin."—Opening date, Monday, Dec. 20, not Dec. 24, as stated in last week's issue.

GREAT YARMOUTH. — AQUARIUM. "Babes in the Wood." Author and composer, Stanley Gerrard and John Esmond. Principal boy, Joan Kent (Robin Hood). Principal girl, Mabel Maurice (Maid Marion). Second boy, Doris Dale. Second girl, Kitty Clark. Principal comedians, Leslie Digby, Parky Knight, Douglas and Banks. Special scenes, The Wood, Sherwood Hall, Dingle Dell, The Palace. Producer, Newman Maurice, jun. Date of opening, Dec. 27, 1920. Estimated length of run, two weeks Yarmouth, then tour.

WEYMOUTH.—PAVILION. — "Dick Whittington." Libretto by Arthur Watson. Music composed and arranged by Leonard K. Leonard. Principal boy, Minnie Collins. Principal girl, Mimi Gerrard. Other principals, Max Gerrard, Jack Stanley, Arthur Lawrence, Jimmy Lawrence, Alban King, Tim Playford, Nansie Norton. Date of production, Dec. 27.

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THE SWEDISH BALLET

AT THE PALACE.

Some of us have, perhaps been inclined to regard the Swedes as a none too imaginative nation. But this was until last Wednesday, when the Swedish Ballet came to our Palace from the Théâtre des Champs Elysées, in Paris. On and from last Wednesday there could not have been one of us who, satisfied that the members of the ballet in question were typical of their race, regarded the Swedes as anything but one of the most imaginative nations on earth—and, more than that, possessors of that delightful, but very rare, sense—the sense of humour.

Largely to be praised for so thoroughly bringing about this change of regard was M. Jean Borlin, who was not only the premier danseur and maitre de ballet, but the producer of all the splendid scenes—scenes as faithful to the periods in which the ballets were deemed to take place, as they were triumphs of the kind of artistry that one associates with the greatest masters.

In his rôle of premier danseur, M. Borlin first appeared in "Au Temps Jadis" (Ravel), where we found him "minuetting" in an old-world garden. Then he was a village hobble-de-hoy in "Nuit de St. Jean" (Alfven), dancing round the maypole. Both these were fine pieces of work—like also his dancing in Chopin's "Divertissement" and Atterberg's "Les Vierges Folles" (a delicious piece of burlesque and a very special proof of his versatility). But his greatest performance was in "El Greco" (Inghelbrecht), where, as a mad, terrorised fanatic, he rose to heights not peopled by too many of the male dancers who have been seen in London during recent years.

The famous and popular Mlle. Jenny Hasselquist was the brilliant première danseuse, and in strong support of her we enjoyed the sparkling work of Mlle. Carina Ari. The sumptuous corps de ballet—20 strong—again reflected the wonderful talents and artistry of its maitre. There ought to be added a word of praise of the special symphony orchestra under M. D. E. Inghelbrecht, the celebrated French conductor.

THE SHOWMAN WORLD.

White City Carnival.

In addition to the various fun fairs which will shortly be in full swing in the big London exhibition buildings, a carnival is being arranged for the White City of peculiar interest. This is an ex-Service Men's Carnival and Exhibition, organised by Capt. John Donald, who was responsible for the recent successful fête in the grounds of Devonshire House.

Mr. Charles Kiralfy has granted the use of a portion of the main building to be used as an Arts and Crafts Exhibition, the exhibits being entirely the work of ex-Service men. There will also be an employment bureau, under the auspices of the ex-Service men's welfare agencies, which it is hoped will prove of practical service to employers and unemployed.

The Children's Section promises many delightful attractions, including a mammoth Christmas Tree and Toy Bazaar, both stocked with original toys made by ex-Service men.

The daily entertainments will include Christy Minstrels, a miniature circus, boxing competitions, military bands, cinemas, and concerts by Divisional Concert Parties as given at the front. The Carnival is announced to open on Dec. 18 for a four weeks' season.

Festivities at Newcastle.

A most successful supper and dance took place in the Masonic Hall, Newcastle, on Thursday, Dec. 2, when a gathering of three hundred strong met to do honour to the guests of the evening—the ex-Service members of the Northern Section of the Showmen's Guild. All are to be warmly congratulated on the success of the evening, and the committee and officials no doubt felt amply repaid for their efforts in organising the entertainment when they saw the pleasure and happiness which were evident throughout the proceedings.

At the sumptuous supper the Guild president, Councillor Patrick Collins, presented a medallion and certificate to each of the ex Service showmen present, amid much applause and appreciation. The proceedings were followed by a thoroughly enjoyable dance.

Famous Circus Artists.

The Crystal Palace Circus is already announcing many well-known names, including Mr. Robert Yelding and family, equestrians and wire-walkers; the Atons, contortionists; Alf. Martin, the comic cyclist, freshly returned from Continental triumphs; and Captain Permane, with his company of trained bears.

The Circus Performances at the Palace are to be given twice daily in the Two Ring Circus in the Centre Transept from Boxing Day to Feb. 5.

Newport Castle Fair.

Mr. Jacob Studt, jun., announces that his Christmas Fair will again be held in the Grounds of the ancient castle ruins at Newport (Mon.), opening on Dec. 18.

Hengler's Circus at Glasgow.

In addition to Mr. Hengler's dramatic water spectacle, "Mexico," excellently performed by a strong cast of about a dozen, there is a fine variety of "ring" items. The Chasseurs de Afrique is a grand equestrian manœuvre by nine trained horses; Master E. Pinder shows clever horsemanship; Dimaio and Clark present a smart jungleland scena; the Brazilian Trio give an original musical act; the Wezzan Arabs give a wonderful acrobatic display; other interesting acts are Victor Niblo's talking and comedy birds; Cole de Losse and Partner on the wire; and Jumbo, the giant elephant. The name of Doodles the clown is a household word in Glasgow, and each season he has some new business to divert both old and young.

Anderton and Rowlands World's Fair are paying one of their periodical visits to Bath, being located on the usual pitch on the Broad Quay. Their present stay is limited to three weeks, which will carry them over the Christmas holidays.

Dolsey Cariello.

Miss Dolsey Cariello, the principal boy in Messrs. Jazon and Montgomery's production, made a great success last week at the Rotunda Theatre, Liverpool. All the numbers Miss Cariello sings are Lawrence Wright productions.

Buxton's Lessee's Generosity.

On Friday evening, the 3rd, the Buxton Hippodrome was lent for two charity concerts by Mr. Allan Milton, who, in addition, paid the expenses of the lighting, printing, and also the salaries of the specially engaged artists. There were full houses, the proceeds of both entertainments bing devoted to the N.U.R. Widows' and Orphans' Fund. Mr. Milton received a hearty vote of thanks.

The Numbers which Pantomime Managers and Artists are widely accepting:
"I'M ON MY WAY BACK TO THE HOMETOWN."
"THERE IS A ROAD TO TO-MORROW."
"DOES ANYBODY WANT TO BUY A HOUSE?"
"COO-COO-COO-COO-EE."
SEND STAMP AND CARD FOR ONE. FOR SELECTION 1s. BAND PARTS 2s.

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 20, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 10 NOW DUE.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Johnny McElroy's revue, "Next, Please."

RAMSGATE PAVILION (rehearsal, 1).—The Glittos, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Stopher.

HAMILTON HIPPODROME (rehearsal, 1).—Luhanna Ladies, Leo Barry, Four Maxwells, McPherson, James Edison, Marcus.

IPSWICH HIPPODROME (rehearsal, 2).—Al D. Young's Five Nuts, Mlle. Louise, Kelroy and Wyn, Delaney and Lee, Van Dock, Cis and Eddie Allen, Dario and Marie Esme.

IPSWICH LYCEUM THEATRE.—"Cash on Delivery."

NORWICH HIPPODROME (rehearsal, 2).—Johnson, Bert & Co. in "Crankite";

RAYMOND world Wandering With Witty Wizardisms.

George Durrant, Bobbie Thornton, Tom Leamore, Kathleen Fahy, Mick Newhouse, Yamayama Troupe.

NORWICH THEATRE ROYAL.—"Carnival."

PAISLEY RINK PALACE (rehearsal, 12).—Chester and Lee's Mannikins, George Whyte, Le Vess.

PAISLEY THEATRE (rehearsal, 12).—Will Bland & Co., Susie Doyle and Girls, Bridson, Smith and Walker, Ladringlos, Arthur Haynes, Little Miss Mary, Leonard and Lemon.

KENNEDY CIRCUIT.
(Rehearsal, 12.30.)

CANNOCK HIPPODROME.—Company booked.

DUDLEY OPERA HOUSE (matinée, Monday, 2.30).—Ernest Dotteridge presents "My Son, Sammy."

WEST BROMWICH EMPIRE (matinée, Monday, 3).—Beresford and Pearce present "Great Scott!"

WEST BROMWICH OLYMPIA (matinée, Monday, 3).—Taylor and Gray's "How Surprising!"

WEST BROMWICH THEATRE ROYAL.—J. C. Carlyle's Rep. Co.

LONDON SYNDICATE HALLS.
(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12). Gus Elen, Horatio Nicholls, Ruth Astor, Melford and Dodd, Edis and Forbes, Rosie Lloyd, Sadler Elsie Quartette, Two Richards.

CLAPHAM GRAND (rehearsal, 12).—Lew Lake's revue, "Dardanella."

COLLINS'S MUSIC HALL (rehearsal, 12).—Lake and Barrasford, Robert Reilley, Frank Whitman, Shirley White, Norman Carrol, Gladys and Alber.

CROYDON EMPIRE (rehearsal, 12).—Blaney and Farrar, Jim Nolan, Laura

RAYMOND Present Prestidigitateur

Noves, Geo. Wilbey, Gilbert Heron and Co., Dale and Mirette, Two Richardinis.

HAMMERSMITH PALACE (rehearsal, 12).—Hedges Bros. and Jacobsen, Victoria Monks, Marvin and Ryde, Doris Ashton, Wyn and Ivy, Lloyd and Montrose, Osborne and La Vilier, Three Walkers, Omega Trio.

HOLBORN EMPIRE (rehearsal, 12).—Geo. Mozart, Irma Lorraine, Lake and Barrasford, Athas and Collins, Moore and Roby, Tom Rees, Hilda Nelson, Bert Williams, Mollie Butler.

ILFORD HIPPODROME (rehearsal, 12).—Julian Vedey, Three Mahers, and company as booked.

ISLINGTON EMPIRE (rehearsal, 12).—Ernie Mayne, Maud O'Dell, Peter Bernard and Pianist, Mooney and Holbein, K. and M. Dingley, Willie Farrence, The De Breans, Clark's Cyclists.

KILBURN EMPIRE (rehearsal, 12).—Ernie Mayne, May Henderson, Witt and Stevens, Penrose and Whitlock, Frank Powell, Bergonzi, Hanlon Charles Troupe, La Bas Duo.

LEWISHAM HIPPODROME (rehearsal, 12).—Great Raymond, Alec Kendall, Vera and R. Wray, Josephine La Barte, Mayne and Sheridan, John West, Tambo and Tambo.

PALLADIUM (rehearsal, 11).—Wilkie Bard, Max Darewski, Percy Honri, Marie Dainton, Talbot O'Farrell, Carron Troupe, Daley and Healey, McKays.

POPLAR HIPPODROME (rehearsal, 12).—Lew Lake presents "Pretty Peggy."

PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake's "Sailor Lad." Bob Morris.

SHOREDITCH OLYMPIA (rehearsal, 12).—Two Rascals, Harry Champion,

RAYMOND Some Sorcerer.

Walker's Juveniles, G. W. Hunter, Hal Wright, The Uniques, Tokio.

WILLESDEN HIPPODROME (rehearsal, 12).—Henry Luck's revue, "What Next?"

WOOLWICH HIPPODROME (rehearsal, 12).—Herbert Shelley's Co., "My Aunt from New York."

THE MACNAGHTEN CIRCUIT.

BLACKBURN.—Lapucci Duo, Foster and Nimon, The Buckleys, Tom Fields, Polaki Bros., Our British Navy, Martin and Castle.

BRADFORD.—Australian Entertainers, Petro and Leon.

BURNLEY.—De Guchi Troupe, Dan Fraser, Sinclaris and Dalva, Syd Moorhouse, Jack Shields, Henry Fisher, Harry Atkinson, The Carmens.

CARLISLE.—Effie Mann, Three Flying Reos, Roya, Charles Whittle, Six Oracs, George Latour, Ellwanger & Co.

HALIFAX.—Pharos, Les Nossellis, Fenner and Roberts, Darty and Partner, Thornley Dodge, The Valesra, Malcolm Neil.

HUDDERSFIELD.—Herbert La Martie, Star Operatic Trio, Sisters Dinnie, Fred Brezin, Haig Bros. and Ryan, Graham and Cullen, Beswick Twins.

LEICESTER.—Company as booked. Rehearsal at all halls at 12 o'clock.

SOUTHAMPTON.—Brinn, Izuka and Partner, Jack Stocks, Tom Varley, Elliot Savonas, James Walmsley, Felovis, A Sister to Assist Er.

WARRINGTON.—The Pall Malls, Torino, Mario Lorenzi, 4 Kempton Foleys, Three Morellys, Esa Trio, Eddy Brown.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Suther, Herbert Lee, Morandinis, Bransby Williams, Hilda Glyder, Chris. Richards, Royal Barlie Quartette, Thring and Potter.

BIRMINGHAM GRAND (rehearsal, 1).—Sammy Shields, Bob Anderson, Tom Edwards and Co., Edgar Hudson Quintette, Melody Makers, Barker and Tarling, Billy Wells and Eclair Twins.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Bruce and Amber, Rosie Gaston, Roshefort.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Messrs. Wylie-Tate present "The Follies of 1920."

CARDIFF EMPIRE (rehearsal, 1).—Hinode, Broughton and Creedon, Four Sisters Martelloni, Jack and Evelyn, Harry Ford, Fred Kitchen assisted by Gladys Horridge in "Our Home," Yvonne Granville.

CARDIFF OLYMPIA (rehearsal, 11).—Raymond and Ivy, Wal Clinton.

(Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre.)

EDINBURGH EMPIRE (rehearsal, 1).—Florence Yaymen, Gertrude Long, The Royal Southern Singers, Moss' Empires, Ltd., present Tubby Edlin and Co., in "New Year's Eve," Sherlock Sisters and Clinton, The Barts Trio, Bernard, Alfredo.

FINSBURY PARK EMPIRE (rehearsal, 1).—Symphonia, Magee and Anita, Harry Taft, Gertie Gitana, Milton Hayes, Wilson Hallett, Valdare, Four Swifts.

GATESHEAD EMPIRE (rehearsal, 1).—Alice Craven, Bert Weston, Addie Mitchell and Will Marion Cooke, Billie Reeves &

RAYMOND Pursuits Plentiful.

Co., Edwards Williams, Nicol and Martin.

GLASGOW COLISEUM (rehearsal, 11).—Moss' Empires present "Babes in the Wood."

GLASGOW EMPIRE (rehearsal, 11).—Alec Main, Frank Fay, Romano Bros., Ray Wallace, Laddie Cliff and A. Illingworth present "Milady's Dressing Table," Gene Gerrard.

HANLEY GRAND THEATRE (rehearsal, 12).—Eddie Gray, Sara Williams, Arthur Pond, Daisy Jerome, The Reynolds-Doneghan Company, The Musical Burglars, Nick Morton, Emilion Brothers.

HULL PALACE (rehearsal, 1).—The Flying Banvards, Finlay Dunn, Knapp and Cornalla, Femina Quartette, Cornalla and Eddie, Ted Marcel.

LEEDS EMPIRE (rehearsal, 1).—John, Harry, and Burton Lester, Zellini, Jock McKay, The D'Ormondes, Winston's Water Lions and Diving Nymphs, Charlie Rich, Estelle Mark.

LIVERPOOL EMPIRE (rehearsal, 1).—Vernon Watson, La Vean and Cross, Arnaut Brothers, Taneo Kajiyama, Rosa Wylie, John Higgins.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate pantomime, "Dick Whittington."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "Aladdin."

NEWCASTLE EMPIRE (rehearsal, 1).—Moss' Empires present John Tiller's pantomime. "Jack and Jill."

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Jingles."

NEWPORT EMPIRE (rehearsal, 1).—The Anserouis, Leon Rogee, Allan Shaw, Moss'

RAYMOND Wonderful Wizard With Wit.

Empires present Tommy Mostol and Co. in "Here's Luck."

NOTTINGHAM EMPIRE (rehearsal, 1).—Mary Leighton, Haydee's Miniature Theatre, Bromley Carter, The Saschoff Family, Albert Whelan, Marcelle and his Unique Partner, Martini, Alf. Thomas.

PRESTON EMPIRE (rehearsal, 11).—Ike and Will Scott present their pantomime, "Babes in the Wood."

SALFORD PALACE THEATRE (rehearsal, 11).—"The Catch of the Season."

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Cinderella."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Frank Van Hoven, Thomas Tell, Jack Merritt, Yamamoto and Koyoshi, Jack Lane, Hetty King, Maher and Langford, Anna Amabelle.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Oswald Williams, Lillian Gordon, Stagpoole and Spier, Jack Birchely, Louis Douglas and Sonny Jones.

(Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Osborne and Perryer, Tom E. Hughes, The Gladiators, Beaucaire's Butlers, Betty Barclay and George Glover, Ernest Hastings, Lucille Banstead, Vivian Foster.

SUNDERLAND EMPIRE (rehearsal, 1).—Bathurst's Organ, with Marie Ambrose, Harry Harvey, Pichel and Scale, Alexander's Opera Singers, Renee and Godfrey, Magini.

SWANSEA EMPIRE (rehearsal, 2).—Lynda Martell, Leslie Strange, Marvellous Poppescu, Marion Vallance, Fred Karpo presents "Red Hot."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Lawrence Wright Ensemble,

RAYMOND Wittiest of Wizards.

Horace Jones and Partner, Harry Stiles, Picc and Alf, "Misery & Co," Meteor Trio.

AWARD CIRCUIT.

Note:—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, which is at 12 o'clock.

N.B.—All artists must attend rehearsals at times stated.

SALISBURY PALACE.—Bros. Geddes, R. W. Willy, Les Cycletes, Laurie Devine.

WEYMOUTH JUBILEE HALL.—Bell Boys and Bingham, Takase, Delphi Duo, Rose and Wold, Johnny Dundee.

YEOVIL PALACE.—Tom Payne, Clarice Sefton.

STOLL TOUR.
(See Page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—The Grahams, Gaston, Russell and Forrest, McLean and Richards, Ristori and Partner, Sam Mayo, Ancaster.

BRIGHTON HIPPODROME (rehearsal, 12).—Fagan, Tina Paynola, The Quaints, Hope Charteris, Two Bobs, Jack Thomas, Halma.

LEEDS HIPPODROME (rehearsal, 12).—"Short and Sweet," Delson Trio, Rey Wentworth, and company as booked.

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Stockpot," Du Calion, John Luxton, Mimi.

MANCHESTER PALACE (rehearsal, 11).—Arthur Ferriss, Syd May, Parish and Peru, Violet Essex, Tucker, Daphne Pollard, and company as booked.

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Circus Queen."

PARIS ALHAMBRA.—Period commencing Dec. 17, 1920: The Flemings, Great Carmo, Three Arizonas, Joannyd, Fortuge, Doc Campbell, Four Ismay Girls, E. J. Huxter.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Hurman, Lily Young, Merle's Cockatoos, Armstrong and Howarth, Strad, Geo. Carney, Bel-Air Trio.

SHEFFIELD HIPPODROME (rehearsal, 12).—Geo. Murphy, Jack Straw, Alice and Phyllis Robinson, Helder Bros., Lilian Barnes, Great Morrit, St. Juste and Higgins, Ritchie.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Broadway Jones."

SOUTHEND HIPPODROME (rehearsal, 12.30).—Big Timers, Jean Schwiller, Spence and Jocelyn, Harry Field, Maud Allan, Russell Carr, The Van Dammes.

WOLVERHAMPTON EMPIRE (rehearsal, 12).—"Mr. Tower of London."

TO ARTISTS.

See Important Announcement on Page Five.

MISCELLANEOUS.

ALDERSHOT HIPPODROME.—Leslie Elliott, The Variety Three, The Fugi Family, Frederick Chappelle presents "Non-Stop."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Cavanagh Dramatic Stock Company, The Miltons, The Royal Harringtons, Cliff and Vanstan, The Horburys, Betty and Bernard Brown, Mena Maage, Kathleen Muskett, Prof. Claire, Scott Glenn, Elsie Rogers, Billy De Brock, J. P. Adderley, Douglas, A. R. Deantry, Nellie Roberson.

ASTON HIPPODROME (rehearsal, 12).—Dream Stars, Chas. Grantley, Frank Le Dent, Dan Slater, Osborne Trio.

AYR PAVILION (rehearsal, 1).—Harry Leaton's "Jack and the Beanstalk" Pantomime.

BATH PALACE.—"Maid of South," revue.

CHELTENHAM COLISEUM.—"Happy Days," revue.

COVENTRY HIPPODROME (rehearsal, 1).—The Monks of St. Bernard, Geo. Rymer, Megan Bros., The Five Sisters, Mazuz and Majette.

DUNDEE KING'S THEATRE (rehearsal, 12).—Ackroyd and Hardy, Will H. Fox, Musical Longshoremen, Frank Merry, Holloway and Austin, Corn and Neil, Cass and Christie.

GLASGOW PAVILION (rehearsal, 11).—"Mother Goose" Pantomime.

KINGSTON EMPIRE.—De Busse, Trevor and Ware, Mangin and Kerbel, Arturo Bernardi, Herbert Cave, Fred Culpitt, McLean Twins.

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—The Martinis, Constance Risdon and Vedale, Miss Grace Cunard, Wallie Pearce, Clarke and Ritchie, Artemas, Harry Shiels and Co. in "Empties," Two Canadians.

LONDON VICTORIA PALACE.—Ella Shields, Nay D. Ayer, Muriel George and Ernest Butcher, Austin Rudd, Cruikshank, J. H. Scotland, Accordion Ensemble, Nelson and Nelson, Dolly Varden.

MANSFIELD EMPIRE.—Alex. Mee and Co., Derry and Sloan, Violet King, Lynn and Lynda, Les Zelovas, Dorothy Belton.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Harmony Four, George Parr, La Belle Julia, The Littlefields, Lily Langtry, May Gold and Partner, Rex King.

PENGE EMPIRE (rehearsal, 12).—Oswald Gray's "The Plaything of an Hour."

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Joseph Cheetham, Fayre Four, The Ketos, Edie and Monty Fields, Rozel, Andria and Theo, Vi Platt.

READING PALACE THEATRE.—"Query," Trevis and Trevis, The Two Elmas, La Belle Nello, Gordon Bros., Lily Hayes, "The Sleep Walker."

RICHMOND HIPPODROME (rehearsal, 12).—Kirkby and Hudson, Billy Leonard, Will Lacey, Ann Gray, J. P. Ling, Loie Conn, La Maze Trio, Dorane and Wood.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Ray Bros. Revue, "More Splashes"; Pathé Gazette.

TITLE ROLE—"TOM, TOM THE PIPER'S SON."
HAL BERT
Prince's Theatre, Bristol.
REEVES & LAMPORT.

'OH, WHAT A TIME!'
Original Farcical Sketch.
By Edward Louis and Another, with The Popular Comedian
LEONARD ROBSON.
(FIVE PEOPLE.)
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HOLBORN EMPIRE.
Coms.—REEVES AND LAMPORT.

CECIL THE BOYS WHO HAVE GOT JUST WHAT IT TAKES **IAN**
LAW
Next week, EMPRESS, BRIXTON.
Our Big Success, "Tarzan of the Apes." Sung by Hedges Bros. & Jacobsen.
(Published by Silberman.) Address c/o "The Era."

"FLASHES"

AT THE POPLAR HIPPODROME.

Mr. Harry Day's revue, "Flashes," which he presents at the Poplar Hippodrome this week, is one of the brightest and merriest entertainments of this description which has been seen for some time past. Divided into eight "Flashes," the revue is magnificently staged, superbly dressed, and contains much lively and topical dialogue. Laddie Cliff has arranged the dances, and throughout both tuneful melodies and humour are liberally interspersed. The comedy side is well to the fore, and is in the capable hands of Mr. Tom Drew, who, whether in the rôle of club steward, shop assistant, janitor, or a nut, keeps the house in roars of laughter and is much appreciated. He is ably supported by our old acquaintances, Rorke and Bray, and also by Miss Norah Dwyer and Irene Shamrock, two very charming and chic comediennes.

Flash 2—"Getting the Sack"—is one of the most diverting episodes imaginable. It portrays the methods of "removing" a negligent employee both before and after the war, the latter being carried out in strict court-martial style. Mr. Tom Drew is capital as Squinter, the discharged assistant; whilst mention should also be made of Mr. John Rorke as the manager, and Mr. Horace Percival as the shop-walker. All three made a great impression. The crisp comedy in Flash 4—"A Bungalow"—kept the house rocking with laughter. Tom Drew as the janitor and Edgar Cooke as a porter are full of humorous eccentricities, and scored a decided hit with their musical number, "Nationalities," in which they invoke the aid of Irene Shamrock, the maid.

Miss Norah Dwyer is throughout a fascinating figure, and delights with her well-rendered songs, "So Long Oolong" and "Mystery." She also scored with several neatly executed dances. In Flash 6—"An Opium Smoker's Dream"—Irene Shamrock as "the spirit of opium" gives a wonderfully fantastic dance in fulfilment of the dream of the opium smoker, Mr. Horace Percival. "Shanghai," rendered by Mr. Tom Drew, also appealed tremendously. Flash 7 brings Rorke and Bray in some of their original numbers. They are vivacious and finished entertainers, and brought down the house with their songs, "My House Is Haunted" and "In Old Dahomey."

The final "Flash"—a night club—is very spectacular. The operatic menu, contributed to by Miss Norah Dwyer, Edgar Cooke, and Horace Percival, is very pleasing and cleverly rendered. Mr. Tom Drew and Irene Shamrock have a good number, "You Know What I Mean," followed by a simultaneous dance. Both were loudly acclaimed. With Irene as principal danseuse it can well be imagined that nothing is lacking in that direction. She is a first-rate artist, and has two outstanding numbers, "Zuyder Zee" and "Sister Susannah."

PHILHARMONIC SOCIETY'S CONCERT.

To-morrow's (Thursday's) concert of the Royal Philharmonic Society coincides with the 150th anniversary of the birth of Beethoven. To mark the occasion the Overture to "Coriolanus" will be included in the programme, but the Society has not deemed it advisable to have a full Beethoven programme. The conductor is Mr. Hamilton Harty, and the other orchestral items in the programme will be his arrangement of Handel's "Water Music," Mr. Arnold Bax' tone-poem, "November Woods," and Tschaikovsky's Fifth Symphony.

The rest of the programme will be devoted to choral music sung by the Philharmonic Choir under Mr. Kennedy Scott. Besides a group of unaccompanied music by Sweelink, Orlando Gibbons and others the list includes Dr. Vaughan Williams' Five Folk Songs.

ROXY La ROCCA
WIZARD OF THE HARP.
All Coms., JOE SHOEBRIDGE (LEW LAKE'S AGENCY)

JUNE MILLS
Assisted by WM. INNES. AMERICAN SEASON. WALTER BENTLEY.

ARTHUR BROUGH
LEW LAKE'S AGENCY. 'Phone: Chiswick 532.

NOTICE.
LA VEEN & CROSS
"JULIUS and BRUTUS"
Through bringing forward and setting back dates to oblige we have the following dates open:—
January 10th and 24th. February 14th.
This Week—LONDON COLISEUM.
Next Week—EMPIRE, LIVERPOOL.

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GRAND, BIRMINGHAM.
THIS WEEK!
MOSS' EMPIRES, LTD., in their world-search for all that is greatest and best, have arranged for the appearance in England of
MLLE. JULIÉ CARNOT
The Distinguished French Violiniste, whose talent became genius at an incredibly early age, and now enables her to stand in the forefront of the GREATEST LIVING VIOLINISTES.
Impressario:—
CHAS. HAND - - - Liverpool.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

SHORT RUNS OR LONG?

WHY THE LATTER ARE IMPRACTICABLE.

BECAUSE one or two of our most famous and most historic West End theatres recently temporarily forsook their own particular line of business, and, for several weeks, masqueraded, more or less successfully, as picturedromes, with a single big film constituting the entire programme, attention has been directed to the question as to whether long runs are ever likely to become generally popular in the cinema business. By long runs we mean, in respect of the screen, runs of anything more than a week at one cinema. But our opinion upon the matter is that a change of programme at least twice a week is absolutely necessary in most localities.

The fact that a West End theatre, situated in a crowded thoroughfare, and depending to a large extent upon transient patronage, can, at certain periods of the year, profitably exhibit one film for several weeks, is no argument in favour of long runs. It is one of the exceptions which prove the rule, and it must not be forgotten that some of these bookings are very far from achieving profit, nor are they expected to. They have been arranged mainly with the idea of giving the owners of the film an opportunity to herald its provincial presentations with the boost "Direct from the —— Theatre, London, where it ran for no fewer than umteen weeks!"

After all there is, in their general aspects, some analogy between cinemas and theatres in the matter of the drawing-power of their respective performances. Outside London, where probably something like 98 per cent. of our theatres are situated, the run of a stage play is usually limited to a week in most towns, and to less in "the smalls" and "fit-ups." How much more, then, should a narrow limitation be applied to "picture" runs, since for every "legitimate" theatre situated in a provincial or suburban district there are usually several cinemas.

The average enthusiastic picturegoer who likes to see every new film shown at his favourite picturedrome will go twice a week if the programme is a bi-weekly one. But if the management inaugurated a change and presented one programme a week instead of two, the same patron, we feel sure, would most likely cut his patronage in proportion. That is to say, with regard to that particular hall. He would probably visit a rival cinema farther afield, or go to a regular theatre for his other "evening out." We are not going on hearsay or surmise. We put the question not only to managers of our acquaintance, but also to half a dozen typical picturegoers, and we have based our opinions in this article on their answers, as well as on our own practical experience.

ROUND ABOUT FILMLAND.

An Author's Congratulations—British Stock Company's Success—Alliance Activities.

Author's Congratulations.

Chrissie White, who plays the part of Frances in "The Amazing Quest of Mr. Ernest Bliss," has received the following letter from the author, E. Phillips Oppenheim:—"Dear Miss White, I have this afternoon seen the 'Bliss' film, and I am sending you just a line to say how delighted I am with your charming performance. You more than realise my ideas of Frances, and you succeed in giving her all those little touches of humour and pathos which I was afraid might be lost on the screen. My heartiest congratulations."

On Dec. 20 the first episode in "The Amazing Quest of Mr. Ernest Bliss" (produced by Henry Edwards, who also plays the rôle of Ernest Bliss) will be released for public exhibition.

Stoll Film Co.

The Stoll Film Co., Ltd., of which Sir Oswald Stoll is chairman, and which has an enormous business as film renters to kinema theatres, has issued a prospectus offering to the public 200,000 ten per cent. cumulative preference shares of £1 each. We understand that shareholders in the various Stoll companies are to have the exceptional opportunity, through Sir Oswald's city firm (Sir Oswald Stoll and Co., Ltd., merchants, investment, and film agents), of participating in the 5 per cent. underwriting. The company has forward contracts in hand for a very large amount, and the estimated profits for the current year are sufficient to cover the interest on these shares more than three times.

Super-Cinema for Lowestoft.

Messrs. E. V. Barr, Ltd., have taken over the Hippodrome, Lowestoft, and after extensive alterations will open it as a super-cinema. It will be one of the finest on the East Coast, and there will be accommodation for about 2,000. The proceeds on the opening day, Dec. 20, will be handed over to the D. and D. S. and S. Federation.

The Cinema in the School.

A congress of the educational authorties of the country is to be held in Sheffield in January for the purpose of discussing, amongst other things, the question of making the educational film a part of the school curriculum. This matter has long been engaging the attention of the local Education Committee, but now that it is to be discussed by the country as a whole, it is to be hoped that some practical suggestions will arise.

Fine British Stock Company.

One of the first stock companies to be formed in this country was the Broadwest Company. This was just six years ago, when Mr. Walter West engaged Gregory Scott to feature regularly in his film productions. At that time Mr. West was endeavouring to make his mark in the British film world, and after careful consideration he engaged Miss Violet Hopson to appear exclusively in his productions for the Broadwest Company. Mr. Walter West has now at his command the biggest stock company on this side of the Atlantic. All his artists have been chosen only after a deal of careful forethought and consideration. In two cases he has watched the artists' work for as long as a year before making his final decision. It is also to Mr. West's credit that in the majority of cases he has "discovered" his stock company players, and having discovered them, has backed his convictions by an immense amount of capital. The most prominent members of the Broadwest stock company are Violet Hopson, Gregory Scott, Stewart Rome, Cameron Carr, Pauline Peters, and Adeline Hayden Coffin. Gregory Scott has been listed on the Broadwest stock company longer than any of the others, and played lead under Mr. Walter West's direction in some of his earliest productions.

"The Skin Game."

The trade shows of the Granger-Binger super-production, "The Skin Game," have now been definitely announced. The play is a film version of the successful John Galsworthy play now being performed to crowded audiences at the St. Martin's Theatre, and the film version has been acted by the original Reandean company. The London trade show will be held at the Alhambra on Tuesday, Jan. 7, at 3 p.m., and a full list of the provincial trade shows is now available. Great care has been taken by Granger's to have a musical programme in keeping with the spirit of the play.

Alliance Activities.

A cordial invitation is extended to all exhibitors to visit the Alliance Studios at St. Margarets-on-Thames, so that they may observe the elaborate production now being constructed there under the director-generalship of Mr. Harley Knoles. The popular stars engaged on Alliance production can be seen at work, and all the most modern schemes of lighting, &c., will provide a visit with unusual interest. Any exhibitor who desires to "see for himself" need only apply to Mr. S. Berney, sales manager of Alliance Film Corporation, Ltd., 74-76, Old Compton-street, London, W., when a personally conducted visit can be arranged without delay.

"Carnival."

The first Alliance trade show will take place as soon as it can be fixed in January, 1921, the occasion being devoted to the exhibition of "Carnival." This production, which has been directed by Harley Knoles at the Alliance Studios, at St. Margarets, features Matheson Lang and Hilda Bayley in their original parts, created in the big stage success at the New Theatre, London. Ivor Novello considerably strengthens a cast which was specially selected for this important production. That the play would make a fine film was generally agreed, and the performance of the stars have done much to make this attractive subject a worthwhile screen play of extraordinary interest.

This production is awaited with considerable interest by the trade, and we are assured that a big attendance is anticipated. The largest venue possible is being booked, and exhibitors are requested to make an early application for seats.

Of the productions to follow, attention is directed to "The Money Moon," from Jeffrey Farnol's novel; "The Door that Has No Key," adapted from Cosmo Hamilton's book; "The Holiday Husband," "Love and a Whirlwind," and "The Wife Whom God Forgot," written respectively by Dolf Wyllard, Helen Prothero Lewis, and Cecil Bullivant.

Trafalgar-square in New Granger Play.

Trafalgar-square plays its part in a new Granger-Binger film that is now in active preparation. The story is "Kitty Tailleur," from the novel by May Sinclair, and much of its action takes place in the centres of London's social life. The production of "Kitty Tailleur" is in the hands of Frankland A. Richardson, whose handling of the Granger-Binger play, "In the Night," has called forth much praise.

FORTHCOMING TRADE SHOWS

LONDON.

The Will (Ideal), New Gallery, 11, Dec. 15.
The Trembling Hour (F.B.O.), Own Theatre, 11 and 3, Dec. 15.
Phantom Foe (Pathé), London Pavilion, 2.30, Dec. 15.
One Week Trail (General), Piccadilly C.T., 11.15, Dec. 15.
Water, Water Everywhere (Goldwyn), Shaftesbury, 11, Dec. 15.
Irresistible Force (Phillips), Shaftesbury, 11.30, Dec. 16.
Body and Soul (Jury), Own Theatre, 10 and 3, Dec. 16.
La Poupee (Wardour), Pavilion, 3, Dec. 16.
The Wakefield Case (Gaumont), West End, 11, Dec. 17.
Wood Nymph (West. Imp.), Own Theatre, 2.45, Dec. 16 and 17.

BELFAST.

For the Soul of Raphael (Gaumont), Own Theatre, 11, Dec. 15.
Madame X. (Goldwyn), Picture House, 11, Dec. 17.

BIRMINGHAM.

Pride of the Fancy (Granger), Scala, 11, Dec. 15.
The Sentimental Bloke (Gaumont), Futurist, 11, Dec. 15.
Lifting Shadows (Stoll), Scala, 11, Dec. 16.
Double-Dyed Deceiver (Goldwyn), Futurist, 11, Dec. 17.
Officer 666 (Goldwyn), Futurist, 11, Dec. 20.
Wood Nymph (West. Imp.), Own Theatre, 3, Dec. 21.

BRISTOL.

Her Honour the Mayor (Fox), Triangle, 11.15, Dec. 15.
For the Soul of Raphael (Gaumont), Cinema House, 11.30, Dec. 15.
The Aero Nut (General), Queen's Cinema, 11.15, Dec. 15.
Girl in the Web (Pathé), Palace, 11.30, Dec. 15.

CARDIFF.

A Man's Shadow (Butcher), Cinema Ex., 2.30, Dec. 15.
Rose of Home (Fox), Cinema Ex., 11.15, Dec. 15.
Pride of the Fancy (Granger), Cinema Ex. (No. 2 Theatre), 12, Dec. 17.

DUBLIN.

Madame X. (Goldwyn), Picture House, 11, Dec. 15.

GLASGOW.

The Restless Sex (F.-Lasky), Cinema House, 11, Dec. 15.
Narayana (Gaumont), Own Theatre, 11 and 2.30, Dec. 15.
Love, Honour and Obey (Jury), Own Theatre, 2.30, Dec. 15
Debt of Hate (L.I.F.T.), Salon, 11, Dec. 15.
Madame X. (Goldwyn), Scala, 11, Dec. 17.

LEEDS.

Something to Think About (F.-Lasky), Cinema Ex., 10.45, Dec. 15.
Gun-Fighting Gentleman (F.B.O.), Cinema Ex., 2.30, Dec. 15.
Lights of Home (B.E.F.), P.H., Brig gate, 11, Dec. 15.
Hearts are Trumps (Jury), Cinema Ex., 3.30, Dec. 15.
Drag Harlan (Fox), Cinema Ex., 11.40, Dec. 15.
The Sentimental Bloke (Gaumont), Cinema Ex., 11.40, Dec. 16.
The Sack of Rome (Phillips), Cinema Ex., 2.30, Dec. 16.
Go and Get It (International), Cinema Club, 2.30, Dec. 16.

LIVERPOOL.

Something to Think About (F.-Lasky), City P.H., 11, Dec. 15.
Are All Men Alike? (Jury), Cinema Ex., 2.30, Dec. 15.
Silk Husbands and Calico Wives (Gaumont), Scala, 11, Dec. 15.
Silk Husbands and Calico Wives (Gaumont), Own Theatre, 2.30, Dec. 15.
A Man's Shadow (Butcher), Cinema Ex., 3.30, Dec. 15.
The Moonriders (F.B.O.), Cinema Ex. 11, Dec. 16.

MANCHESTER.

Path She Chose (F.B.O.), Peter-st. P.H., 11.30, Dec. 15.
The Sack of Rome (Phillips), Deansgate P.H., 11, Dec. 15.
Thousand and One Nights (Pathé), Own Theatre, 11 and 2.30, Dec. 15.
The Stealers (Jury), Cinema Ex., 2.30, Dec. 15.
Something to Think About (F.-Lasky), Futurist, 11, Dec. 16.
Merely Mary Ann (Fox), Deansgate P.H., 11, Dec. 16.
Gun-Fighting Gentleman (F.B.O.), Cinema Ex., 2.30, Dec. 16.
Narayama (Gaumont), Deansgate, 11, Own Theatre, 2.30, Dec. 17.
The Atom (West. Imp.), Own Theatre, 2.30, Dec. 17.
Branded Woman (International), Peterstreet P.H., 11.30, Dec. 21.

NEWCASTLE.

The Right to Love (F.-Lasky), Granger P.H., 11.15, Dec. 15.
The Lion Man (F.B.O.), Stoll P.H., 11.15, Dec. 15.
Cupid the Cowpuncher (Goldwyn), New Pavilion, 11, Dec. 15.
Bandit and Preacher (West. Imp.), Own Theatre, 11 and 2, Dec. 15.
The Temptress (Butcher), Stoll P.T., 11.15, Dec. 16.
House of the Tolling Bell (Pathé), New Pavilion, 11.15, Dec. 16.
Go and Get It (International), Own Theatre, 11 and 2, Dec. 21.
Son of Tarzan (N. Mutual), New Pavilion, 11, Dec. 20.
Girl in the Web (Pathé), New Pavilion, 11.15, Dec. 21.

NOTTINGHAM.

Hairpins (F.-Lasky), New Empress, 11, Dec. 15.
Great London Mystery (Reubenson), Parliament-st. P.H., 11, Dec. 15.
Phantom Foe (Pathé), Cinema Ex., 11, Dec. 16.
Double-Dyed Deceiver (Goldwyn), Picture House, 11, Dec. 15.
Officer 666 (Goldwyn), Picture House, 11, Dec. 17.

SHEFFIELD.

Firebrand Trevison (Fox), Electra Palace, 10.40, Dec. 15.
Girl in No. 29 (F.B.O.), Tivoli, 11, Dec. 15.
By Berwen Banks (Butcher), Union-st. P.P., 11, Dec. 15.
Go and Get It (I.F.D. Co.), Clayton's, 11, Dec. 15.
Officer 666 (Goldwyn), Picture House, 11, Dec. 17.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"A MAN'S SHADOW."

FINE SCREEN ADAPTATION OF FAMOUS HAYMARKET PLAY.

Production ..... Progress
Star ..... Langhorne Burton
Type ..... Drama
Length ..... Five Parts
Controllers ..... Butcher

A highly creditable screen adaptation of the late Robert Buchanan's famous drama of the same name (taken from the Paris Ambigu play, "Roger la Honte"), which had such a long run at the Haymarket Theatre in the late 'eighties, held a large audience in a tense grip when shown on Thursday last. It will be remembered that the plot centres round the personality of Peter Beresford, a young man happily married, with one little girl, and Julian Grey, a drug-sodden adventurer, who is the veritable "double" of Beresford. Owing to chance, Julian Grey becomes possessed of a compromising document, which discloses Beresford's youthful love affair with a disreputable woman; and Grey proceeds to use this circumstance, aided by his own physical resemblance to Beresford, to his own advantage and his innocent victim's undoing. In pursuit of this object the unscrupulous rascal leaves a train of misery and crime in his wake—the culminating episode coming with Beresford's arrest for murder, his trial (intensely realistic, but not overdone), and condemnation to death; and it is not till the eleventh hour that the real miscreant is discovered, and meets a just fate. The film is remarkable for a fine impersonation of the dual rôle of hero and villain by Mr. Langhorne Burton, who eclipses in this production anything he has previously done on the screen. The support, by a fine cast, is excellent, and the production generally an undoubted success

[*See our Film Markings.*]

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"WOMAN OF LIES."

SCORNED WOMAN'S VENGEANCE.

Production ..... Hayward
Star ..... June Elvidge
Type ..... Drama
Length ..... Five Parts
Controllers ..... Harry Ward

The "fury of a woman scorned" has provided the theme for many a romance; and in "The Woman of Lies" this central motive is developed with such skill that Olive Sherman, the woman in question, is not only avenged, but, a far more difficult matter, maintains a sympathetic hold on the spectator to the end—notwithstanding the fact that her revenge is consummated by an unscrupulous and unmerciful resort to blackmail. The hatred of Olive is the result of the mean withdrawal of her fiancé, Tracy Norton, from his promise of marriage on the eve of their wedding, owing to Olive's impoverishment as a result of her father's sudden death. This cruel abandonment is followed in order to avoid hostile comment on himself, by an innuendo on the part of Morton, that his conduct had not been mercenary, but was the result of his discovery that Olive "had a past." When this fact reaches the ears of the slandered girl, she determines to devote her life henceforth to Morton's ruin, which she does to such effect that before the story ends he is a human derelict, and, as a result of attempted robbery, finds himself in the clutches of the agents of the law—a fate thoroughly well deserved. June Elvidge and Earle Metcalf are excellent in the leading rôles.

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"MERELY MARY ANN."

FOUNDED ON ZANGWILL'S WELL-KNOWN PLAY.

Production ..... William Fox
Type ..... Comedy-Drama
Star ..... Shirley Mason
Length ..... Five Reels

In "Merely Mary Ann" the winsome personality of Miss Shirley Mason has full scope, and her representation of the name-rôle in the well-known play is very charming. Lighting and photography are excellent, while special mention must be made of Casson Ferguson, the leading male performer of this and many other successful films. In the mean boarding-house of the equally mean Mrs. Leadbatter, lives, or rather exists, Mary Ann, a victim of circumstances. The little slavey's round of toil is brightened by the friendship of one, Lancelot, a baronet's son, endeavouring to earn a living by high-browed music composing. Mary Anns' friendship rapidly turns to a deeper feeling, but Lancelot cannot forget the vast gulf between their social positions, and when love eventually conquers his pride, he is tempted to take advantage of the girl's innocence and trust, and take her to his new abode in the rôle of housekeeper. However, Mary Ann is suddenly left a legacy, and is compelled to make her home with a kindly vicar. A year later, Lancelot, now a successful composer, calls on Mary Ann, and the lovers are happily united.

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"NARAYANA."

STORY INSPIRED BY BALZAC'S "LE PEU DE CHAGRIN."

Production .. Leon Poiret, Fine Art Production
Type ..... Eastern Drama
Star ..... M. Van Daele
Length ..... Five Reels
Distributors .. The Gaumont Co., Ltd.

"Narayana" was screened for the Gaumont Company at the West-End Cinema on Friday. M. Poiret dedicates his story to Balzac and his immortal work, "Le Peu de Chagrin," and it deals with the same idea, that of a man who sacrifices a part of his life with every wish he utters. Jacques Hebert, a physical and moral wreck, is sent by his uncle, Sir Archibald Stevenson, a British resident in India, to a young neophyte of a temple, Sari Yama, who has committed sacrilege by removing the idol, "Narayana," the God of Happiness. Sari Yama brings the idol to Jacques. On it is inscribed:—I am Narayana, the God of Happiness. He who possesses me, shall be given all he desires. But five wishes only shall he receive. For each wish fulfilled I will take a fifth of his life, so that his final wish means death." Herbert wishes for wealth, and immediately the death of his uncle brings it to him. His friend, Laurent Canty, who has married Jacqueline Favier, in love with Jacques, does his best to counteract the influence of Sari-Yama, and Maroussda, a dancer, who wants Jacques' wealth. Jacques means to wish for Laurent's death in order that he may win Jacqueline, but his better nature prevails, and his fifth wish, to save Laurent from the attack of Sari Yama, brings death. The story is beautifully worked out, and finely acted. A wonderful characterisation is presented by M. Van Daele as Jacques, Mlle. Marcelle Douty as the dancer, and an actor who under the name of Myrga plays the difficult part of Sari Yama. Splendid photography and settings help to render this film one of the highest class.

[*See our Film Markings.*]

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"BEHOLD MY WIFE."

THE TRANSLATION OF A SAVAGE.

Production ..... Paramount Super
Stars ..... All Star Cast
Type ..... Drama
Length ..... Five Parts
Controllers ..... Famous-Lasky Film Service

"Behold My Wife" is a clever, finely acted and produced adaptation of Sir Gilbert Parker's novel, "Translation of a Savage," and met with an enthusiastic reception on its production last Friday. Young Frank Armour, the son of a wealthy and exclusive English family, had gone to Canada as his father's representative, leaving behind a girl to whom he was engaged to be married. She proves false, and the news of her marriage to another reaches Frank just as he was about to return to England to make her his bride. In a frenzy of despair Frank weds the daughter of an Indian chief, Lali, who had shown him much attention during his stay in the Dominion, and, after a few weeks, sends her to his people in England, he himself going into the wilds. The Indian girl is courteously received by Frank's parents as his wife, but this wild child of nature causes them much embarrassment owing to her almost uncivilised manners and attire. Frank's brother, Dick, sets himself the task of educating Lali, and she soon becomes the pride of the house, and her baby, on its arrival, is welcomed with love and pride. Frank has embarked on a life of dissolution, and becomes a drink-soddened derelict. His regeneration is later brought about by an act of humanity in saving a dog from the stick of its brutal master, an episode which is witnessed by a man who takes him in hand and by kindness restores him to the bright-natured fellow he had been hitherto.

Frank soon afterwards returns to England with the idea of bringing back his wife, more out of a sense of duty than of love. It can easily be imagined that when he meets her and the bonny little fellow whom he is overjoyed to find is his own son, all sense of class distinction is obliterated, and the "translation of the savage" is happily completed. The scenery, both that depicting the magnificent country of the Canadian North-West, and the rural beauty of the countryside, is superb.

[*See our Film Markings.*]

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"ME AND CAPTAIN KIDD."

AN ISLAND ROMANCE.

Type ..... Drama
Star ..... Evelyn Greeley
Length ..... Five Reels
Distributors ..... General

Trade-shown last Wednesday, "Me and Captain Kidd" is an entertaining film, which pleases by its very simplicity. Evelyn Greeley, although little known to English audiences, should soon win their favour, for her work is both convincing and charming. Peggy Stanton, an island wildflower, becomes friendly with Tom Hamilton, a college boy, on holiday with his wealthy father. With the help of her old black nurse she endeavours to make Tom believe in her stories of Captain Kidd. While visiting the island at midnight the black woman and her son are frightened, and in their hurried departure leave the young couple marooned. Peggy's father insists on Tom marrying the girl, and later, when the boy's enraged father calls, he refuses to agree to the proposal. However, death carries off both men soon afterwards, and while Peggy is adopted by a wealthy relation, Tom is informed that as his parents were never married the estate goes to his uncle. Years later Peggy, now a society belle, again meets Tom, who fails to recognise her, and endeavours to win her hand, but when he discovers her identity, fears the circumstances of his birth will prove a barrier. Returning to the island, he discovers proofs of his legitimacy, and later succeeds in winning Peggy for his wife.

[*See our Film Markings.*]

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A STORM THAT CLEARED THE AIR.

"THE ROAD TO DIVORCE."

Production ..... Universal
Type ..... Drama
Star ..... Mary MacLaren
Length ..... Five Reels
Distributors ..... F.B.O.

A simple story, artistically produced, "The Road to Divorce" stars charming Mary MacLaren. The love-marriage of Mary Bird and Dr. Myron Shaw is followed by a period of happiness for the young couple until the coming of children causes the busy young wife to neglect her husband in her devotion to the little ones. Pauline Dallas, an attractive young society girl, arriving on a visit to Mary, her old school chum, offers a marked contrast to Shaw's homely little wife. Pauline's endeavour to part husband and wife is nearing success when a terrific storm occurs, and Mary, who is out in her boat, fails to return. During the search which follows the distracted doctor realises what his wife really means to him, and treats the advances of Pauline with scant ceremony. Mary, utterly exhausted, makes a dramatic reappearance, and later, when she has recovered, a new era of love commences for her husband and herself.

* * *

"HARRIET AND THE PIPER."

GIRL'S SEARCH OF ADVENTURE NEARLY ENDS IN DISASTER.

Distributors ..... Jury
Star ..... Anita Stewart
Type ..... Drama
Length ..... 5,200ft. (approx.)

In this film, shown at Jury's private theatre on Thursday, Miss Anita Stewart gives a vivid and dramatic portraiture of Harriet Field, who, tired of the quiet village life, seeks adventure in Bohemian circles. She is saved from an intrigue with Royal Blondin by the opportune arrival of the latter's aunt. Eight years later Harriet is governess to Richard Carter's two children, and Blondin again arrives on the scene, this time as a suitor for Nina's hand, and several dramatic scenes ensue before the finish, which promises happiness for Harriet in the love of Carter. Mr. Ward Crane as Royal Blondin, and Charles Richman as Richard Carter, play opposite Anita Stewart. The lighting and photography are very good

[*See our Film Markings.*]

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"THE LIGHTS OF HOME."

SCREEN VERSION OF POPULAR DRAMA.

Production ..... B.E.F.
Star ..... George Foley
Type ..... Melodrama
Length ..... Five Reels
Distributors .. British Exhibitors Films, Ltd.

The first of the new "All-British B.E.F. Five," "The Lights of Home," the George R. Sims and Robert Buchanan drama, was shown to a large audience at the London Pavilion on Friday afternoon last, when it met with a hearty reception. The plot deals with the betrayal of Tress, the motherless daughter of Dave Purvis, by Arthur Tredgold, an artist on holiday in Cornwall. Tress's true lover, Mark, goes to sea, commissioning Philip to look after the girl. Philip is in love with Sybil Garfield, the Squire's daughter, but the Squire does not approve of the courtship, favouring the suit of Tredgold. Many intense and dramatic scenes ensue before Tress and Mark are united, Tredgold discomfited, and the Squire gives his consent to the marriage of Sybil and Philip. Mr. George Foley gives a virile and consistent performance as old Dave Purvis, and is supported by a well-chosen cast of players. An outstanding feature of this film is the beautiful seascapes and country scenes, taken in and around the coast of Cornwall. The excellent photography was accentuated by some clever lighting and tinting effects.

[*See our Film Markings.*]

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"MISS BROWN'S SCHOOLDAYS"

GIRL'S PURSUIT OF ROMANCE

Production ..... Selig
Star ..... Hazel Day
Type ..... Comedy-Drama
Length ..... Five Reels
Distributors ..... Amber Film Co.

The heroine of this picture is Betty Brown, the leading spirit of mischief at a young ladies' school, but only the first part deals with Betty's schooldays. The school scene shows Betty and her chums spying on the love-making of the lady principal with one of the masters. Betty is expelled and returns home, where her parents, worried over her future welfare, have chosen a husband for her. Betty naturally resents this, and her search after romance leads her perilously close to disaster, but she realises in time that Franklyn, the man chosen by her parents, is the right one. Miss Hazel Day gives a fine portraiture of Betty Brown, and is well supported by Harry Hilliard as Franklyn and by Sydney Ainsworth as Roy Harper.

[*See our Film Markings.*]

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"THE RESTLESS SEX."

SCREEN VERSION OF R. W. CHAMBERS' POPULAR NOVEL.

Production ..... Paramount
Star ..... Marion Davies
Type ..... Drama
Length ..... 6,000ft.
Distributors ..... Famous-Lasky

The screen adaptation of the novel by Robert W. Chambers was shown at the Shaftesbury Pavilion on Tuesday of last week. Marion Davies, who enacts the part of Stephanie Cleland, has a role which offers many opportunities for her talents, and she acts with striking ability, Ralph Kellard and Carlyle Blackwell rendering valuable support. The story deals with Stephanie Cleland, the adopted daughter of John Cleland, who dies suddenly. He leaves instructions that his son Jim should travel, and Stephanie train as a nurse. But this does not suit the restless nature of the girl, who takes a studio in the Bohemian quarter. Whilst out motoring with Oswald Grinner the car is wrecked and the couple are forced to stay at an hotel, thus compromising Stephanie, the only way out being an immediate marriage. Jim returns, and Stephanie realises that it is he whom she loves. The problem is solved by Oswald committing suicide. Lighting and photography are excellent, and the scene representing the pageant of Pallas Athene, with its crowds of dancers and revellers, is splendidly carried out.

[*See our Film Markings.*]

"THE ERA" FILM SECTION

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

MEETING OF GENERAL COUNCIL.

The General Council of the Cinematograph Exhibitors' Association of Great Britain and Ireland held its usual monthly meeting at the offices of the Association, Broadmead House, Panton-street, on Wednesday, when the chair was occupied, in the absence of the president, by Councillor G. F. McDonald, vice-president.

Assessment Valuer.

Consideration of correspondence relating to the work of Mr. E. Howard Collins resulted in matters being further deferred to the next meeting at Manchester, when Mr. Howard Collins had promised to attend.

Income Tax Upon Subscriptions.

It was resolved to await the decisions of all the branches before further dealing with this question, only five branches having so far intimated their conclusions.

Alterations in Films.

The following resolution was passed unanimously:—"That this Council is of the opinion that no alterations should be made in films after the same have been passed by the British Board of Film Censors, unless and until the exhibitors contracting for their exhibition have agreed thereto."

Insurance of Films in Transit.

The general secretary submitted the outlines of a scheme for the general insurance of films in transit, which the Council regarded as containing valuable elements, and it was remitted to the Executive Committee to go further into the matter, and report.

The E.T.U. and Cardiff.

Letters submitted by the E.T.U., with reference to the attitude of the South Wales and Monmouhshire Branch towards the E.T.U., were considered, and it was agreed that in view of the local autonomy enjoyed by the branches, the General Council could only intervene upon an application from the branch itself.

Rates of Pay Standardisation.

A communication from Mr. Jos. B. Williams, of the E.N.I.C., asking the Association to circularise its members with a view to having particulars of rates of pay supplied, was ordered to be on the table.

Standing Orders.

The general secretary was instructed to prepare and submit Standing Orders for the consideration of the Council.

Annual Meeting and Dinner.

The following Committee was appointed to make arrangements for the annual dinner, to be held this year under the auspices of the whole Association, and if possible to take place on Feb. 9, 1921:—Messrs. E. W. P. Peall, F. R. Goodwin, M. Raymond, J. P. Hallinan, T. Thompson, S. Bacon, W. H. Percy, and the general secretary.

Members to the number of 40 were duly balloted for and enrolled.

The next meeting will be held at Manchester on Jan. 12, 1921.

DEVON AND CORNWALL BRANCH.

Mr. M. Gilpin presided over a meeting of the Devon and Cornwall Branch of the C.E.A., at Andrew's Picture House, Plymouth, on Dec. 18.

Heavy Carriage Burdens.

A letter was considered from Mr. A. W. Ellis, the Cinema, Sidmouth, asking whether anything could be done to ease the heavy carriage burdens that were pressing so heavily on provincial exhibitors. To him it seemed very unfair that exhibitors in London were practically free from this heavy drain. They could pick up their films at a very small cost direct from the renter's office, while the farther away a provincial man lived, the higher became his carriage both ways. It seemed to him that renters should fix a sum which should be added to all exhibitors' hire charges for carriage. This could be so adjusted that all shared equally the ever-increasing burden of transit fees. It would be fairer all round.

It was decided that the secretary should write Mr. Ellis informing him that the question had been well thrashed out by the General Council, and great difficulties had been found in dealing with it. A hope was expressed that the time would arrive when they would have an exchange at Bristol.

Income Tax on Subscriptions.

The report of the auditors on the question whether the members should pay Income Tax on the subscriptions paid to the Association, thus exempting the Association, or whether the Association should accept liability to pay Income Tax on its surplus income from all sources, was considered. A motion in favour of the latter course was carried.

Proposals for Working Card.

The Plymouth Branch of the E.T.U. submitted proposals for a working card for the Plymouth and district cinema operators, and asking for their acceptance. The demands included a 48-hour week; minimum rates in all theatres; chief operator, £5 5s.; second operator, £4; apprentices or learners, £1 for the first six months; £1 5s., second; £1 10s., third; and £2, fourth; public holidays to be paid for at double rates; one week's holiday with pay per year. A large number of other demands included the formation of a Conciliation Board.

A long discussion took place on the demands, which were regarded as extravagant and impracticable. Mr. W. Barrow (Empire Electric) asked: "Is a manager to be allowed to speak to his operator at all?"

Mr. H. Harcourt (Tivoli, Devonport) said he had seen the Bristol card, and it struck him as a very fair one, but this one was unreasonable. For these people to ask £5 5s. for small theatres was preposterous. There must be grading.

The chairman said a standard of efficiency must be established before employers could entertain anything of this kind. It was decided to take no action for the time being.

Sunday Opening Question.

The Town Clerk wrote that the Watch Committee would be pleased to receive a deputation from the exhibitors on Dec. 15 on the subject of Sunday opening. The secretary stated that Col. Mears, of the Provincial Cinematograph Theatres, and formerly Camp Commandant at Plymouth, had been in town and interviewed various people. He had secured the support of the Admiral Commanding-in-Chief of the port and the General Commanding-in-Chief of the garrison, and had seen the Bishop of Exeter, who was sympathetic.

It was suggested that if the Watch Committee granted the application for Sunday opening they should subsequently be informed that the profits of the first Sunday opening would be given to the Mayor's Unemployment Fund.

NEW COMPANIES REGISTERED

AIGBURTH PICTURE HOUSE, LTD.—Regd. Nov. 29. The Aigburth Picture House, Aigburth-road, Liverpool. To carry on the business of picturedrome, opera house, theatrical and music hall proprietors. Capital, £20,000, in 20,000 shares of £1 each. Directors: T. H. Hughes, Calder Dene, Beech-lane, Calderstone, Liverpool; J. Johnstone, 8, Heathfield-road, Wavertree; G. Batty, 85, Aigburth-road, Liverpool.

ANCHOR FILM CO., Ltd.—Regd. Dec 9. Film House, Gerrard-street, Soho. To carry on the business of manufacturers of films, photographs, and machinery used in connection with the cinematograph production. Capital, £20,000, in 20,000 shares of £1 each. Directors: A. Kutner, 3, Applegarth-road, W. 14; J. Cohen, 182, Jubilee-street, E.; J. Kutner, 3, Applegarth-road, W. 14; S. Cole, 288, Queen's-road, S.E.; S. Tell, 25, Retreat-road, Westcliff-on-Sea.

BARRY CENTRAL CINEMA CO., LTD.—Regd. Dec. 7. 47, Holton-road, Barry, Glamorgan. To acquire and carry on the business of cinema proprietors. Capital, £26,000, in 26,000 shares of £1 each. Directors: To be appointed by subscribers.

BOSCOMBE PICTURE HOUSE CO., LTD.—171-173, Christchurch-road, Boscombe, Hants. Regd. Dec. 8. To acquire and carry on the business of cinematograph theatre proprietors. Capital, £20,000, in 20,000 shares of £1 each. Directors: A. J. Abbott, J.P., 23, Westby-road, Boscombe; A. G. Pratt, J.P., Gordon Hotel, Southbourne; E. R. Bradley, 199, Christchurch-road, Boscombe; A. F. Roberts, Llarberries, Southern-road, Southbourne.

DENYS GRAYSON AND LYN HARDING, LTD.—Regd. Dec. 3. 107, Cannon-street, E.C. To carry on the business of theatre proprietors and managers. Capital, £10,000, in 10,000 ordinary shares of £1 each. Directors: Sir H. M. Grayson, K.B.E., M.P., 100, Lancaster Gate, Hyde Park, W. 2.; D. N. H. Grayson, 8, Chester-place, Hyde Park-square, W. 2.; D. L. Harding, Logandene, Leverstock Green, Hemel Hempstead, Herts.

KINEMA ENTERTAINMENTS, LTD.—Regd. Dec. 6. The Public Hall, York-street, Clitheroe. To acquire and carry on the business of caterers for public entertainments, cinematograph proprietors, and theatre proprietors. Capital, £6,000, in 6,000 shares of £1 each. Directors: J. S. Hitchen, 45, Castle View, Clitheroe; J. Cullen, 40, Duck-street, Clitheroe; S. Feather, 19, Cowper-avenue, Clitheroe.

"SOUTHERN" FILM PRODUCTION (BIRMINGHAM), LTD.—Regd. Dec. 9. 192, Church Hill-road, Handsworth, Birmingham. To carry on the business of proprietors of theatres, picture theatres, &c. Capital, £5,000, in 2,500 ordinary shares and 2,500 cumulative participating preference shares of £1 each.

Distinction With a Difference.

It has frequently been said that a number of comedies issued in a series have a sameness about their constitution. In the case of Empire Comedies this does not apply. Film Sales, Ltd., refer exhibitors to the expressions of opinion regarding these films which are to be seen in the columns of the trade Press, and which indicate that while the same atmosphere of clean British fun is present in each of the series—engendered by the sparkling personality of Muriel Sothern and the beautiful English settings which form a background to the action—the plots, the movement and the comedy work in each of the five films are so different that every one of the Empire series comes as a refreshing change from the machine-made type of comedy so frequently met with. Each Empire Comedy possesses distinction, and in every one is to be found that "something different" which puts it in a class alone.

VAUDEVILLE RIVER CLUB.
Riverside, Thames Ditton.
"UTOPIA."

Christmas and New Year Festivities. Boxing Day, Monday, Dec. 27, 7.30 to 12.30. New Year's Eve, Friday, Dec. 31, Special Long Night, 7.30 to 2.30.

Tickets for Dinner and Dance, either evening, members 10s., visitors 15s.

To be obtained of any member of the Committee, of the Hon. Social Secretary, Mr. Roy Bliss, as above, and from whom all particulars concerning the Club may be obtained.

"THE TREMBLING HOUR."

IN WHICH A MURDER MYSTERY IS SOLVED BY A CLEVER TRICK.

Production ..... Universal Jewel
Type ..... Melodrama
Star ..... Kenneth Harlan
Length ..... Six Reels
Release ..... February 13, 1922
Distributors .... Messrs. Film Booking Offices, Ltd.

"The Trembling Hour," shown by Messrs. F.B.O. at their private theatre on Monday, has all the elements of success—the convict who reforms, stolen jewels, a crook gang, and at the end a murder which the convict is accused of committing. Capt. Ralph Dunstan has served his time for a technical crime, and on his release "makes good" in his profession as an architect, together with an old fellow-prisoner, who acts as his man. When the war commences Dunstan joins up, becomes a captain, and wins various awards for his bravery; but on his return suffers so badly from shell shock that he is easily persuaded by his friend George Belding to visit the latter's brother John on his Californian range. Dunstan falls in love with Belding's niece Margy, and a cure is nearly effected when a Mrs. Byrnie "loses" her jewels. Thus is an old trap set to obtain money from her host, but Dunstan shows up the game to Belding. Unfortunately a heavy thunderstorm brings back a recurrence of shell shock, and when Belding is discovered strangled on the following morning Dunstan is accused. He asks for a week in which to prove his innocence. He suspects Bayles, the chauffeur of Mrs. Byrnie, notwithstanding that the man has declared himself a detective of the secret service set to watch Mrs. Byrnie, whom he gives away. Dunstan persuades George Belding, the murdered man's twin brother, to come East, and playing on Bayle's fears, a confession is wrung from him. The acting of Kenneth Harlan is particularly good, and he has a strong supporting cast.

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"OFFICER 666."

RICH AMERICAN FRUSTRATES BURGLARY OF HIS VALUABLES.

Distributors ..... Goldwyn, Ltd.
Star ..... Tom Moore
Type ..... Comedy Drama
Length ..... 5,600ft.
Release ..... Feb., 1922

The plot of "Officer 666" centres in Travers Gladwin, a young millionaire, who turns up unexpectedly at his town house. Having heard that thieves had conspired to rob him of his valuable paintings, he comes back for the thrill of catching them. Gladwin is astonished when two ladies arrive, one of whom, Helen Burton, calmly announces that she is to marry Gladwin that night. She is surprised the pictures have not been removed from their frames, as she intends taking them. Gladwin pretends that he is a friend of the owner, and later on, when police officer 666 arrives, borrows his uniform, and some diverting scenes of fun and mystery, love and intrigue, follow ere the happy conclusion arrives. Mr. Tom Moore's versatility has ample opportunity in this film, and Jeanne Calhoun ably supports him. Mr. Harry Dunkinson also does good work as the police officer.

{See our Film Markings.}

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"ONCE TO EVERY WOMAN."

AMBITIOUS WOMAN REALISES THE TRUTH OF THE OLD ADAGE "THERE IS NO PLACE LIKE HOME."

Type ..... Drama
Length ..... Seven Reels
Star ..... Dorothy Phillips
Production ..... Universal Jewel
Distributors ..... F.B.O. (1919), Ltd.

"Once to Every Woman," the latest Universal Film, which was shown to the trade at the Alhambra on Friday afternoon last, is a wonderful picture for at least two reasons. One is the marvellous glimpses it gives us of life in many spheres and the other is the universal appeal of its theme. It is the story of a golden-voiced girl who rises from the humblest of surroundings to be a prima donna. The climax of her career arrives when she creates the principal rôle in a new opera at the Metropolitan Opera House, which is reproduced in one of the most wonderful scenes which we remember to have seen on the screen. She is shot at by a despairing admirer, her voice being ruined by the shock, and she seeks and finds solace in the bosom of her family. Actually she recovers her voice, but having learnt her lesson, she refuses to respond to the blandishments of fame, and prefers to continue her sequestered existence with her faithful and rustic swain. A particularly good film, and one which Miss Dorothy Phillips as Aurora Meredith runs through the whole gamut of emotion with her wonted skill and artistry. A special word of praise also to Mr. Robert Anderson as the bucolic lover.

SUPER CINEMA FOR DEPTFORD

SUPPORT BY BOROUGH COUNCIL.

It is beginning to be recognised that it is not, after all, good policy to prevent the erection of new cinemas. Deptford provides an example. The Borough Council convened a conference of its committees as a matter of urgenc toy deal with an application from the promoters of a scheme to erect a large cinema on a site at the corner of New Cross-road and Clifton-hill.

This site was acquired some years ago for the purpose of a cinema, but the London County Council notified the promoters that it proposed to make an order prohibiting the construction of the building, on the ground that the provision of dwelling accommodation in the London area was likely to suffer thereby, but that any representations or objections would be duly considered.

According to the plans, the proposed buildings will be of an imposing character, provision being made for seating over 3,000 people, in addition to which there is to be a billiard hall, with ten tables, and a large tea-room.

The solicitor for the promoting company has had an interview with the Mayor and the Town Clerk, and he has since made a written request to the Council to support his application to the London County Council for the removal of the embargo.

The Borough Council has been given to understand that two or three families are likely to be displaced by the building operations, but that the company has undertaken to find other accommodation for these persons.

After carefully considering the arguments both for and against the Council making a representation to the County Council in this matter, the conference was of opinion that the immediate advantage to the Borough would far outweigh the possible objections to the building scheme, and in these circumstances it felt justified in intimating that it could see no objection to the County Council consenting to the erection of the building, especially as it would undoubtedly provide employment for a considerable number of unskilled local men who are now unemployed.

The conference passed a resolution setting out its views and stating that it was prepared to support the company's application for the removal of the embargo placed on the building.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience ..... A | Suit sensational audience C
Suit average audience ..... B | Suit any audience ..... D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Dec. 26, 1921	The Restless Sex	F. P. Lasky	Melodrama	6000	8¾	B
Jan. 3, 1921	Mrs. Erriker's Reputation	Hepworth	Drama	5500	9¾	D
Not known	Snowlonia	Hepworth	Scenic Interest	1000	9	D
Nov. 14, 1921	Behold My Wife	F. P. Lasky	—	—	9½	B D
Not known	Me and Captain Kidd	General-Apfel	Drama	—	8¾	B
March 6, 1922	A Thousand and One Nights.	Pathé-Colour	S.D.	6000	8¾	B
March 6, 1922	Officer 666	Goldwyn	Comedy-Drama	6000	9¾	D
Dec. 29, 1921	3 Gold Coins	Fox	Drama	4000	6¾	B
Not known	Miss Brown's Schooldays	Amber	Comedy-Drama	5000	8¾	B
Not known	Harriet and The Piper	Jury's-Metro.	Melodrama	5000	8¾	C B
Feb. 9	The Beach of Dreams	Jury's-R. Cole	Drama	—	8¾	B
Not known	Lights of Home	G.F.F. Paul	Melodrama	5000	9	B
Not known	A Man's Shadow	Butcher-Progress	Melodrama	5000	8¾	C B
Not known	Narayana	Gaumont-Fine Art	Mystery-Drama	5000	9¼	C A
Not known	The Hidden Life	Shadow, Anglo-Hollandia	Drama	5000	8¾	B
Not known	Moran-Beckett Fight	—	Sport	—	—	B D

OPEN MARKET.

Not known	Pathé Pictorial	Pathé	Interest	—	9	D
Not known	Pathé Gazette	Pathé	Interest	—	9¼	D

MUSICAL SUGGESTIONS FOR NEXT WEEK'S RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"THE WOMAN IN THE SUIT CASE."

Five Reels.
Distributors: Paramount-Artcraft Film.
Released December 20.

Change Cues.	Style.	Nature of Number.	Min.
Opening—The home of James	Serenade	6/8 Flo.	2
The law offices of Moreland	Romance	Slo. Flo.	3½
Impatient to see her present	,,	Slo. Ser.	4½
Her graduation party	Dance	One step	1½
Hello, dear, this is Dolly	Romance	Slo. Dram. Mel	2
The late comer	Intermezzo	Lit 2/4	2
After the last good night	Romance	Mod. Lit. Flo	3½
Here's a funny one	Intermezzo	Lit. Flo.	1½
The following afternoon	,,	Lit. Flor.	4½
*When Moreland and Dolly seen	Romance	Slo. Myst.	4½
Firm in the belief that	,,	Slo. Lit.	3
*When Mrs. Moreland seen	,,	Slo. Ser.	2½
The Grand Carlton tea room	Fox-trot	Vary Ex.	3½
Frightened by the hardness	Romance	Slo. Ser.	1½
After much patient stalking	,,	Mod. Flo. Mel.	3½
Run around the block	,,	Slo. Ser.	4
My other friend, Doc Harrison	,,	Mod. Flo. Mel.	2½
Eight o'clock	,,	Mod. Flo Mel.	1½
Doc Harrison, with several	Dance	One step	2½
*When Doc closes door	Romance	Sli. Ex.	1½
*When Billy runs to Miss Bennett	Overture	Alleg. Agit. Lit.	½
With a vague idea	Romance	Slo. Ser.	1
The fighting chance	Overture	Slo. Hvy. Dram.	1½
*When Miss Bennett opens door	,,	Dram, recit. style	4½
Don't you dare get fresh	,,	Mod. Hvy. Trag.	2½
*When Moreland seen	Romance	Slo. Flo.	4½
*When Miss Bennett takes 'phone	Intermezzo	Lit. Flo.	3

* Action. Rest titles.

"IMPOSSIBLE CATHERINE."

Pathé Film.
Released December 20.

Change Cues.	Style.	Nature of Number.
PART I.		
Grant Kimberley was a big	Romance	Shrt. Hvy. Mod.
Kimberley Oaks	,,	6/8 Flo. Mel.
A meeting of	Intermezzo	Lit. Flo.
Send me Miss Catherine	Overture	Slo. Ser. work up to Agit.
A staunch friend of Jackson's	Romance	Dram. Orient Mel.
*When Indian and friend by thief	Agitato	Shrt. Dram. Hvy.
There were times	Intermezzo	Solid Flo.
PART II.		
Several evenings later	Intermezzo	Lit. Flor.
Whenever Jackson decided	,,	Lit. Flor.
But John Henry made a clever	Overture	Alleg. Agit. Lit.
But society never knew	Intermezzo	Solid Flo.
It was a long ride home	Romance	Agit. to slo. Shrt. Ser.
Two hours later	,,	Mel.
But it took	Overture	Alleg. Agit.
PART III.		
Kew-Pie, I am a married	Intermezzo	Bri. Flor.
*When racing motor seen	Galop	Bri. Agit.
As soon as the bride was	Intermezzo	Bri. Flo. bell effect
Kimberley was thinking	Romance	Ord. Flo. Work up
*When river seen	Intermezzo	Bri. Flor.
*When husband by Catherine	Overture	Alleg. Agit.
PART IV.		
Opening	Romance	3/8 Flo. Mel.
Now Mr. Bully, you are	Overture	Liv. Agit.
The anxious father	Romance	Ser. Flo.
*When Sheriff shows letter	Overture	Liv. Alleg. Agit.
There was no doubt	Romance	Lit. Flo. Mel.
Herbie and Dorothy had lost	Intermezzo	Lit. Flo.
PART V.		
Rosky nursed his grievance	Intermezzo	Solid Flo. Mel.
*When Rosky by Catherine	Overture	Allg. Agitato
*When Rosky in room	,,	Hvy. Alleg. Agit
*When Rosky killed	,,	Slo. Dram. hvy
And then came Indian summer	Romance	Ser. Flo. Mel.

* Action. Rest titles.

"THE EVER OPEN DOOR."

Ideal Film.
Released December 20.

Change Cues.	Style.	Nature of Number.
PART I.		
Opening	Romance	Lit. Flo.
It was that	,,	Lit. Flor.
The impulse	Intermezzo	Solid, Flo.
And none of	Romance	Ser. Flo.
John Halstead's habits	Overture	Slo. Solid, Hvy.
For some time	Intermezzo	Lit. Flor.
*When Dick leaves in car	Overture	Dram. Alleg.
PART II.		
John's interest	Romance	Dram. Ex.
*When Miriam leaves John	,,	Hvy. Dram.
In the peace	Intermezzo	Lit. Flo.
With the passing of	Romance	Ser. Path. Slo.
But John Halstead	,,	Dram. Ser.
While a few miles away	,,	Hvy. Dram.
So two weeks later	,,	Myst. Slo.
PART III.		
The awakening	Overture	Sli. Ex. Dram.
But there was	Romance	Slo Dram.
The lors of	Romance	Slo. Path. Mel
One day habit	Intermezzo	Lit. Flo.
So after all	Romance	Slo. Flo.
Three years passed	,,	Ser. Flo Mel.
During the next	,,	Ser. Path. Mel.
PART IV.		
Game shooting	Romance	Sli. Ex. Hvy.
Still at	,,	Ser. Flo.
Miriam had	,,	Dram. Mel.
Months later	,,	Ser. Relig. Flo.
Segno	,,	Ser. Slo.
It was just about	,,	Ser. Hvy.
But despite	,,	Ser. Relig. Slo.
The tale that	,,	Ser. Myst.
PART V.		
But at last	Agitato	Myst. (burglary)
*When Robbie approaches Father Clement	Romance	Lit. Flo.
The new turn	,,	Hvy. Sli Ex.
A startling message	Intermezzo	Lit. Flo.
Wednesday at 10	Romance	Dram. Mel
Lady Dereham could not	,,	Lit. Flo.

* Action. Rest titles.

MISS TEMPLE BELL

who is shortly making her appearance in pantomime. Miss Bell, whose name inevitably suggests that of the whimsical fairy in "Peter Pan," has figured successfully on the film.

"Unmarried."

The publicity sheet Granger's have had prepared to help exhibitors showing "Unmarried" has received much praise, the carefully compiled press matter and suggestions for programme work relieving busy showmen of considerable trouble. Copies of these sheets can still be had by exhibitors who have booked "Unmarried." No fewer than eleven different posters have been prepared for this film, including one 48-sheet, credited with being one of the most artistic posters the trade have so far put out.

ARTICLES FOR SALE.

FILM FOR SALE, 7s. 6d. 1,000 feet. PHILLIPS, 14, Settle-road, Plaistow, E. 13.

FILM ARTISTS' CARDS.

KITTIE LEE.
Juvenile Lead.
C/o Boston Photoplay Company, 20, Wellington-street, Strand, W.C.

MOSS' EMPIRES, LTD., PRESENT THE WONDER HORSE "MAN O' WAR" America's Greatest Equine Triumph.

PROVINCIAL CENTRES.

BIRKENHEAD.

THEATRE ROYAL.—Sole P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd; Mus. D., Mr. Tom Shaw.—Mr. Alfred Denville's stock company are here on a return visit of a fortnight's duration. This week the productions include "Ben-My-Chree" and "The Shaughraun," the principal rôles being finely rendered by Mr. Denville, Miss Kate Saville, and Mr. Jack McCaig.

ARGYLE THEATRE.—Sole P. & M., Mr D. J. Clarke; A. M., Mr. H. O'Neill; Mus D., Mr. A. Workman.—George Mozart, the popular comedian, heads a capital company, which also includes the Twelvetree Trio, in a charming musical interlude; Harry Herbert, comedian; Les Bastiens, acrobats; Trevor West, West and Hinsby, Ray Varle, Dan E. Doyle, Myra Elton, and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. J. B. Taylor's Dream Stars, in a musical fantasy, are a leading turn; the Five Petleys, aerial comedians, are favourites; Miss May Sherrard is an accomplished comedienne; and Brandon and Smith, Arthur Pond, Takio, Dorothy Belton, and Clara Magda are also prominent in a strong combination.

Boots, The Chemists, 239-241, Grange-rd.

BIRMINGHAM.

PRINCE OF WALES.—P., The Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. W. Bradbury; Mus. D., Mr. H. Rushworth.—Miss Neilson-Terry, recently appearing in Birmingham in "Trilby," returns with her London company in the same play. The famous actress met with a warm reception. Mr. Charles Garry appears as Svengali, and gives a convincing study.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Mr. Joseph Hayman presents "Jack in the Box," and in this bright London success Miss Mildred Franklin (of Hayman & Franklin), with Mr. Jack Warman, Miss Dorothy Venton, and Mr. Roy Jefferies, make themselves warm favourites. Also appearing are Mr. Harry Hartley, Miss Freda Francis, Miss Elsie Price, Mr. Howard Dennison, and among others, the Georgia Peaches Dancing Octette.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—Wal Pink's "Here's Luck," with Tommy Mostol as the irrepressible comedian, ably supported by John F. Traynor, Lily Griffen, and George Harris, with Winifred Preece, Geo. Mudie, John Watson, and Billy Apps, extract vast quantities of fun from that hilarious one-act comedy. Among other good things that clever Antipodean entertainer, Albert Whelan, contributes his share; Johnson Clark gives his special ventriloquial sketch, with "Hodge the Yokel"; and John Harry and Burton Lester, the original Chinatown Jazz Boys, prove a lively pair. Then there are Radford and Russell, in a musical novelty; the Yamayama Troupe of Jap Wonders; and Martini, the versatile pianist.

BORDESLEY-GREEN ELITE. — P., Messrs. Cooke, Copeland, and Rogers; R. M., Mr. F. Simpson; Mus. D., Mr. A. Bradshaw.—A capital programme includes the Brothers Geddes, in their meritorious and gay musical act, "Putting on Airs"; and those attractive acrobats and equilibrists, Hicken and Rose. Also appearing are the Robinsons, in their duet and piano turn; Dillion and De Alroy, the sensational dancing pair; and Bond Rowell, in light comedy.

ASTON HIPPODROME.—P., Aston Hippodrome, Ltd.; M., Mr. Percy Whitton.—Scotch Kelly, "the little lump of fun," proves quite amusing; and Frances Gerrard, assisted by Vicky, an artist in revue, does some wonderful juggling feats. Axe and Fox are entertaining as the Hebrew M.P.s; and Leota and Laone, in their comedy athletics, add welcome variety to a show which also embraces the mimicry of Harry Field and the syncopated banjo turn of Scala and Lillian, as well as the acrobatic, dancing, and ballroom turn given by Fisher and Lea.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—A return visit of the Ulster Players proves a popular attraction here, opening on Monday evening with "The Drone."

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody.—Wal Langtry, the versatile comedian, tops an excellent bill of fare. In addition, Gerald O'Brien, a distinguished Irish tenor; the Rubino Trio, in music and dancing; Pasquali Bros., tumblers and equilibrists; Miss Billie Val and Partner; O'Neill and Thayer, in novelty songs; Horace Barnes, impromptu rhymster; and Nella Allen, American soprano, complete.

LA SCALA THEATRE.—Sole P., Messrs. F. W. Chambers and G. P. Fleming; M., Mr. T. Arthur Senior; Mus. D., Mr. W. T. W. Mortimer.—Pictures and the Brooklyn Comedy Four, of vaudeville fame, appear at each performance.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—An all-round well-balanced bill includes Hector and Lalletta, comedy entertainers on the unsupported ladder; Dolly Dennis, comedienne and dancer; Sisters Dalton, vocalists and dancers; Olwyn Owyn, Welsh vocalist; Albert Sharpe, Mike Nono, entertainer; Carl Howard, "with his little box of tricks"; and Eily Beadell, contralto, in songs and stories.

QUEEN'S.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The romantic drama, "The Link That Binds," under the direction of Mr. Ira Allen.

GLASGOW.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; Bus. M., Mr. Hugh Macfarlane.—Mr. Nevill Graham's company is paying a return visit with "The Aid o fthe East." The cast includes such sterling performers as Misses Winifred Hare and Sylva Dancourt, and Messrs. Klit-Gaarde and Sinclair Cotter.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker; A. M., Mr. Cyril Mascard.—The stirring drama, "Little Mother," by Miss Henrietta Schrier and Mr. Lodge Percy, in which the former plays a leading part, is the attraction here. On Friday night "Under Two Flags" will be played.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—Charles W. Whittle is here this week, and his latest numbers bid fair to rival his old successes in popularity. Joe Cohen and Dorothy, described as "two wise fools"; Pynkie Whyte, comedy artist; the Kuba Quartette; the Avolos, in gymnastic feats; James Edison, the singing juggler; and Daly and Marr, banjoists.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. A. G. A. Clarke; M. D., Mr. Henry Farmer.—A notable feature of this week's programme is the singing of the Royal Southern Singers; while Billy Reeves, in a sketch, "The Right Key but the Wrong Flat," is most amusing. Others here are Fred Lindsay and Co., in a whip act; John Higgins, athlete and champion jumper; Jeanette and Scott, speciality dancers; Herbert Lee, in his latest successes; Harry Bedford, the idyllic tramp; and Harry Helmsley, the mimic of children.

OLYMPIA.—M., Mr. David Bowie.—Mr. Henry Lees presents his up-to-date version of "Jack and Jill," in seven scenes, with a well-chosen cast, including May Milby, May Wynne, Syd Coffin, Jim Jessiman, Syd Bland, Chas. Tolcher, Archie Bentley, Nancy Smith, Wee Terry, Jean Kennedy, Beatrice Tolcher, and Dale and Dare.

Boots, The Chemists, 101-105, Sauchiehall-st.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Mr. H. V. Esmond's excellent company, in the comedy, "The Law Divine," in which Mr. Robert Minster appears as Jack La Bas, supported in other parts by Dulcima Glasby, Layton Horniman, Ida Heron, Violet Pennley, Mary Deane, Lucie Evelyn, Colin Clive, Maud Holland, and Madeleine Burnette.

THEATRE ROYAL. — Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—The E. Hill-Mitchelson repertoire season is still continuing its successful career here. This week the attraction is "The Daughter of a Thief," with Miss Violet in the part of Molly.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—"The Ideal of Ideals," Ella Shields, is the star attraction, who is supported by Miss Ethel Hook, the popular contralto; Finlay Dunn, the piano comedian; Corri and Cervi, two fools and a trapeze; Tom E. Hood, quaint character comedian; Frank Le Dent, the renowned juggler; and Dalmere'o Table Circus. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A much appreciated entertainment is provided here by Ed. J. Bleriot, who is presenting "Buzz Along," introducing the transformations and fairy fountains.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Crawley.—"A Little Bit of Fluff" is delighting large audiences here this week, the excellent farce being as bright and enjoyable as ever. Lyon Hastings as Bertram Tully is immensely amusing, and others in the cast are Percy Goodyear (John Ayres), Arthur C. Bowers (Nixon), Pringle Roberts (Dr. Bigland), Brenda Halvey (Panmela), Billie Joyce (Mamie), Elsie Goulding (Aunt Hannah), Jane Smith (Ursula), and Margaret Lauriston (Chalmers). The company is sent by Messrs. Herbert Jay and Anthony Ellis.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—A big bill is being offered here this week. It includes Whit Cunliffe, who proves as enjoyable as ever; Betty Barclay and George Glover, always a welcome couple; Mlle. Terpsichore, whose wonderful dancing calls forth great applause; S. W. Wyndham, an established comedian; Billy Wells and Eclair Twins, eccentric novelty dancers; Gwen and Jay Highley, the comedy twain; Mang and Snyder, athletes, and Edgirettu, with a beautiful act.

OLYMPIA.—P., Moss' Empires, Ltd.—R. M., Mr. James M. Buchanan; Mus. D., Mr. Albert Moore.—Perci Houri, with his exceedingly clever turn, is here, making everybody enjoy themselves; Mlle. Olga Morselli is a wonderful player of the violin; Morris Harvey and Miss Maie Bacon present a very acceptable turn; and a clever little act, "My Lady's Dressing Table," is ably presented by A. Illingsworth, Edna May and Fay Cole. Other turns include the Romano Brothers; Felovis, juggler; and George Caler.

HIPPODROME.—M. D., Mr. Chas. Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The big attraction is Little Tich, who is as entertaining as ever; Miss Mary Mayfren and company provide a strong sketch, "B24," from Conan Doyle's story; and others in the list are Jean Alexander, a competent vocalist, who deputises for Hope Charteris; Hayman and Lowe, in music, song, and burlesque; Helder Freres, with speciality act; Audrea and Theo, who give a smart French potpourri dancing entertainment; and Syd. Moorhouse, comedian.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—Here this week we are having Harry Slingsby's musical burlesque, "Oh, Laugh," in which appear as principals Billy Caryll, Billy Rutherford, and Hilda Mundy, assisted by Betty Moore, Charles Weaver, Millie Grey, and Harry Kynman.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—This popular place, which in pantomime season provides a new show weekly, is submitting Walter Bishop's "Dick Whittington," which is quite good. On Monday evening two large audiences seemed to enjoy it very much. Miss Edna Latoune, who is principal boy, acts and sings creditably, and has a large number of capable supporters. Specialities are given by Bessie Burke, soubrette; Mervan Sisters, duettists and speciality dancers; Alf. Clegg (the Cat); Charles Sydney (Dame); Harry Fir man (operatic baritone), and Jackson and Marte (comedians).

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M., Mr. H. C. Arnold, jr.; Mus. D., Mr. Claver Howard.—The vaudeville programme here has the names of Boon Boys and Doris; Jenkins Brothers, acrobatic eccentrics; Ara and Zetta, in pot-pourri act; Ninette, poreuse; Jack Oswald, comedian; Gilbert and French, dancers; and Archie Hill, tenor.

Boors, The Chemists, Boots' Corner, Church-st.; 11-13, London-rd.; 1, Leece-st.; 203, Scotland-rd.; 8, West Derby-rd.; 235, Park-rd.; 113, Lodge-lane; 79, Wavertree-rd.; Prudential-buildings, Dale-st.; 45, to 47, Lord-st.

MANCHESTER.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—A visit of the Everyman Theatre Co., under the direction of Mr. Norman Macdermott, is an event of interest here. They are giving four performances of Galsworthy's play, "The Foundations," and three of Arnold Bennett's comedy, "The Honeymoon." The company is highly efficient.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Messrs. Murray King and Clarke have an excellent show here in Gertrude Jennings' comedy, "The Young Person in Pink," which is adequately exploited by a smart cast, including Miss Druscilla Wills in the fine character part of Mrs. Badger.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; Mus. C., Mr. R. Hardwick.—A capital bill here features Frank Elliston and Co., in "Dear Old Bean"; Jack Lane, the Yorkshire comedian; and Winifred Ward, the clever male impersonator. Other good turns being Bergonzi, violinist; Torino, juggler; Bernhart and Young, comedians; and Woodward and Page, in cycling comedy and music.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son.; A. M., Mr. Jas. Brearley; Mus. C., Mr. Chas. Wright.—Quite to the taste of audiences in search of seasonable fun is Ventom Swift's rollicking pantomime, "Mother Goose," which is doing excellent business here. Ivy Proudfoot is capital as Jack, and Serva Dane as Jill make a charming *vis-à vis*, while the comedy is amply supplied by Dan Lawley, Walter Amner, Billy Reeves and Jimmy Rich, with Sadie Earle, Jackson Moore, and Elsie Moreton doing well in other parts. Popular songs and a brilliant setting complete a fine entertainment.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. C., Mr. J. Hartley.—Mrs. Kimberley's topical drama, "Her Bridal Night," is the attraction here this week. The central rôles are played by Betty Emery and Arthur C. Goff.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. C., Mr. C. H. Bayley.—Jazon and Montgomery's gorgeous pantomime, "Robinson Crusoe," is in full swing here, with every brilliant accessory, innumerable specialities, popular songs and attractive ballets. Fun is the keynote, sustained and Billy Crusoe, and Jackson Collis as the dame, while Dolsey Cariello is admirably suited as Man Friday, and other parts are gracefully and cleverly filled by May Edney, the Sisters Winfield, Queenie Collins, Violet White, Edward Hess, and Bert Pascoe.

PALACE.—M. D., Mr. Alan Young; A. M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter MacLaren; Mus. D., Mr. T. Wrathmall.—An all-round excellent programme here includes Maidie Scott, Jene Gerrard, the Amant Brothers, the Reynolds Donegan company, Terry and Lambert, Florence Wray, the Bel-Air Trio, and last, but not least, Wal Elmore and company in a screaming skit, "Charlie and the Dope Fiends."

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—Ernie Lotinga and company are at the top of a good bill here in "Blue Bottles," a sensational comedy sketch. Other capital turns are those of Jack Lane, Jock McKay, the Femina Quartette, featuring Miss Lillian Burgess, Ernest Krake and company, Renee and Godfrey, and Jack Killino, musical comedian.

HULME HIPPODROME.—S. P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Heern; A. M., Mr. Harry Boyle; Mus. D., Mr. Edward Jones.—A big attraction here twice nightly, is Messrs. Jazon and Montgomery's delightful pantomime, "Aladdin and His Wonderful Lamp." A fine show, well presented.

Boors, The Chemists, 15, 17, and 19, St Ann-street, St. Ann's-square; 48 and 50, Oldham-street; and 39, Market-street.

"SEVEN NIGHTS IN LONDON."

Dramatic Play, in Four Acts, by Miss Aimée Grattan Clyndes, presented for the first time at the Theatre Royal, Stratford, on Monday, Dec. 13.

Lord Keith Mannington ..... Mr. David Leslie
Hon Cecil Mannington ..... Mr. Bert Pemberton
Jim Jukes, a London Crook, ... Mr. George Gaisford
Napoleon Triggs ..... Mr. Paul Courtnay
Lady Evelyn Quest ..... Miss Winnie Rousby
Mama Brown ..... Miss May Rosine
Lulu Brown ..... Miss Holly Haslewood
Birdie Brown ..... Miss Maud Lambert

The Hon. Cecil Mannington, a man about town, with a past, finds himself at the mercy of Lady Evelyn Quest, who, as the price of her silence, bargains that his brother, Lord Keith Mannington, should marry her, and give her an assured position in the world. The Hon. Cecil brings Birdie Brown, a light o' love, to his brother's flat, when a gutter brat, Lulu Brown, a half-sister of Birdie, is brought in, having been injured by Lady Evelyn's motorcar. From this point Lulu looms large in the play, together with Napoleon Triggs, a hunchback, who, with Lulu, had been adopted by a mercenary old woman named Mama Brown. Triggs is an illegitimate child of Lady Evelyn Juest, and the secret is held by Mama Brown, who invites her ladyship to her home with a view to blackmailing her. Lady Evelyn means to obtain the damning evidence regarding the secret of her child, and does not stop at murder to obtain an incriminating letter. Jim Jukes, a London crook, who is a lodger at Mama Brown's, and incidentally Lord Keith Mannington's servant, makes a compact with her to throw the blame of the murder of Mama Brown on Triggs. But Birdie Brown frustrates all the machinations of the guilty parties; the Hon. Cecil marries her as a right-down good sort; Lord Keith takes the little flower-girl, Lulu, to his heart, and sets up the hunchback in the life he desires to lead; whilst Lady Evelyn receives her deserts, as also does Jim Jukes.

The acting of Miss Holly Haslewood as Lulu Brown was excellent. Napoleon Triggs was a pathetic figure in the hands of Mr. Paul Courtnay, who played some strong dramatic passages with vivid touches, and both he and Miss Haslewood put much feeling into their respective performances. Miss Maud Lambert was a vivacious and loveable Birdie Brown, and Miss Winnie Rousby as Lady Evelyn Quest, was equally successful. Miss May Rosine scored as the repulsive Mama Brown, whilst Mr. George Gaisford, as her partner in iniquity, Jim Jukes, gave a wonderfully vivid rendering. Mr. David Leslie as Lord Keith Mannington and Mr. Bert Pemberton as the Hon. Cecil Mannington completed an admirable cast.

CHARGES ON CHORUS LADIES.

TO THE EDITOR OF "THE ERA."

Sir,—I noted the letter from "A Chorus Girl" published in your last issue, and also read your leader of the previous week. The point of the latter was, of course, that the inference to be drawn from the matter as published in the "Evening News," was that the practice was general.

I have a fairly large experience of pantomime managements, and I am unaware of a single instance bearing out the contention as put forward in the "Evening News." Doubtless there are such cases, as there are cases of bogus managers and bogus actors. But would it be suggested for a moment that Mr. Bogus was a fair sample of the manager, or Mr. Unreliable of the actor generally?

Surely the third-rate speculative Revue manager visiting from the third-rate to the tenth-rate places and the ditto pantomime manager (so called) doing ditto ditto, is not to be held up as typical?

I consider that in place of endeavouring to obscure the issues by arguing from the exception to the rule, the Association should blacklist and pillory the few which they believe they know of rather than misrepresent the many.

I enclose my card, and remain,

A PANTOMIME PROPRIETOR.

Dec. 11, 1920

FREEMASONRY.

DRAMATIC MARK LODGE.

The Dramatic Markians held their Installation Meeting at Mark Masons' Hall, Great Queen-street, on Thursday, under the presidency of Mr. A. H. Hunt, the reigning Master, assisted by Messrs. Clarence T. Coggin, P.M., acting as I.P.M., E. Vivian Reynolds S.W., Cecil Burton J.W., W. E. Lincoln acting as M.O., A. M. Latham S.O., Alfred Ellis, P.M., acting as J.O., Geo. A. Keen, P.M., Treasurer; James Sharpe Secretary; Walter Churcher S.D., A. F. Spencer J.D., J. Batten Organist, A. O'Connor acting as Assistant Organist, J. H. Ryley, P.M., acting as I.G. and F. Banchini Tyler.

Messrs. Harry Nicholls, P.M., P.G.Std.B., Charles Cruikshaks, P.A.G.D.C., P.M., Chris Hilton, P.M., James Powell, P.M., Will Sparks, P.M., W. F. Allvey, H. Rees, E. C. Cartledge, Percy Plowman, Francis Stephens, Richard Clowes, P.G.O., and Major Walter Rowly, V.D., D.L., F.S.A., were in attendance, and Lt.-Col. H. K. Hamilton Wedderburn, of the Athlumney Mark Lodge, was present as a visitor.

After the despatch of ordinary business Mr. Charles Cruikshanks, acting as Director of Ceremonies, presented Mr. E. Vivian Reynolds as Master-Elect to receive the benefits of installation, and Mr. A. H. Hunt immediately proceeded to induct his successor into the privileges of enthronement, performing the ceremony throughout in a highly satisfactory manner in the presence of a Board of Installed Masters consisting of 17.

Mr. Reynolds appointed as his officers Messrs. A. H. Hunt I.P.M., Cecil Burton S.W., Albert Collings J.W., A. M. Latham M.O., A. E. Mallinson S.O., Walter Churcher J.O., Clarence Soanes R.M., James Sharpe Secretary, A. F. Spencer S.D., W. E. Lincoln J.D., H. F. Deane D.C., Joseph Batten Organist, W. E. Wickham I.G., H. Res 1st S., and W. H. Squire 2nd S., investing those present; he also invested Mr. Geo. A. Keen as Treasurer, re-elected by the brethren; the investiture of the Tyler, Mr. F. Banchini, re-elected by the brethren, was postponed owing to his temporary absence.

The Treasurer's accounts for 1919-20 were received, read, adopted, and ordered to be placed upon the minutes, and a resolution, passed at the last meeting, pertaining to payment of subscriptions by members resident abroad, was confirmed.

The business of the day being ended, the members adjourned to the Connaught Rooms to dinner.

The usual loyal, patriotic and Masonic toasts were duly honoured.

Mr. A. H. Hunt was presented with a handsome P.M. jewel as a memento of his year of office.

A highly interesting programme of song, story, &c., was provided by Messrs. Harry Nicholls, H. Rees, Walter Churcher, R. Kirtland, Chris Hilton, Albert Collings, J. H. Ryley, Joseph Batten and Alfred Ellis.

COVENT GARDEN OPERA.

"TANNHAUSER."

The present week at Covent Garden opened in a most felicitous manner with an excellent rendering of "Tannhauser." It was also a "Tannhauser" with an almost complete change of cast. A new Landgrave, Mr. John Kelly, and a new Tannhauser, Mr. John Perry, gave a very good account of themselves, whilst Miss Eva Turner, with that artistic ease bred of much experience, was quite as much at home in the part of Venus as she was when embodying Elizabeth but a few days ago. The new Elizabeth, Miss Ethel Austen, created a very favourable impression with the purity and freshness of her voice, whilst other rôles were again sung with conspicuous success by Messrs. Kingsley Lark, Booth Hitchen, John Halliday, E. Gilling Clarke, and Miss Gladys Parker. Mr. Charles Webber, who conducted, secured an excellent ensemble.

"MORE SPLASHES!"

Musical Burlesque, in Three Scenes, Written and Staged by Alfred Ray. Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Dec. 13.

This sequel to "Splash Me," staged at the Elephant Theatre a few weeks ago, and produced by Ray Brothers' Productions, is really a medley of song and dance, with plenty of low comedy episodes. In the village of Mudlark we meet the principal artists, and after an amusing train journey to Brighton, with a particularly irritating *enfant terrible* and his mother ruling the roost, we are entertained with some "tall" storytelling. Later on in "More Splashes" we are introduced to life in the West of London, and, incidentally, to a lively night club, where are assembled all the artists of the company, who respectively entertain visitors with clever clowning and song and dance.

Music is a predominating feature in Messrs. Ray's productions. The numbers that pleased the audience were "Keep On Guessing" (Miss Lena Lloyd), while the duet, "Beautiful Ohio," finely rendered by Miss Decima St. Clair and Mr. Harry Arthurs, gained a warm encore. The comedians (Messrs. Fred Morgan and Matt Morley) scored in "Give Me the Moonnight," and also in "A Pleasant Journey." Praise to Miss Mavis Graham for a nice song in "Open Your Heart." In scene 2 Miss Lena Lloyd again scored with her rendering of "Oh, La, La," and later on the same artist well sang "Oh, Cherie, La, La." Mr. Harry Arthurs capitally sang "Mary o' Mine" and "Oh, Hear the Jazz Band"—was popular (with chorus). Praise, too, is deserving the delivery of a concerted song, "After the War," by Messrs. Fred Morgan, Matt Morley, Harry Arthurs, and the Misses Lena Lloyd and Mavis Graham. Miss Peggy Ray, too, must not be forgotten in "A Flirtation" and "A Tall Story."

The speciality turns, notably the well-executed Apache dance, "Dauder," by The Rivkins, and their whirling dance, "Dixieland," gained warm recognition Paulee, in his violin solo, proved popular. "An Extra Turn" caused much amusement, as did "The Has Beens." A fair chorus aided in the success of "More Splashes."

MUSIC HALL CAROLS.

By CRITICUS.

Suppose, while you were dressing your Christmas Tree on December 24th, you heard a very beautiful singer chanting "God Rest Ye, Merrie Gentlemen" on your doorstep. And suppose, when you offered her a penny and an orange, she turned out to be Ruth Vincent? You would rub your eyes, slip the penny and the orange away, and drop half-a-crown into her collecting box.

Or suppose, just as you were about to drop a tangerine into a child's stocking, a quaint voice outside struck up a song about a "Christmassy-ismassy Pudden'." You would listen and chuckle, hurry to the door, and, recognising the robust bundle of geniality as Jay Laurier, would reward him substantially, and return to your stocking in a particularly amiable frame of mind.

I suppose it is an impracticable idea, yet the notion has seized my fancy, and perhaps, if it seized other fancies also, it might not be so impractical after all. To let all—or a goodly number—of our music hall stars loose on Christmas Eve, and to give them some common charity to collect for, would be a very happy way of celebrating our second Peace Christmas, and incidentally of raising a very big collection.

A Transformation Scene.

The notion occurred to me when I was listening some time ago to the Gresham Quartette. I closed my eyes while they were singing "Oh, Hush Thee, My Baby," and the hall disappeared, to be replaced in my imagination by a street scene, and snow, and a jolly yellow lamp-post—not one of those wretched lamp-posts which are lit simultaneously with a hundred others by some unseen municipal clerk, with a pen behind his ear, pressing a button, but a lamp-post lit by a shuffling, silver-locked lamp-lighter, who comes out of the gloaming each afternoon with the muffin man. . . . And then, after the baby had been delightfully hushed, the quartette struck up with "Hark, Jolly Shepherd," and I was once more carried away to snow and chimes and Christmas.

You will tell me that our streets are already well peopled with carols in December. I beg leave to doubt it. Perhaps, in the goode olde days, this may have been true. But most of the carol singing which falls nowadays upon our patient ears comes from little boys and girls trying—very naturally—to earn a few extra coppers, and we deliver the fee, if at all, not with a "Thank you," but with a "Now run away"—which they immediately do, having no further interest in us whatever. Or maybe the singers are educated people "out for a lark." There are educated people with quite raucous voices. Plenty of them. About the worst voice I know is owned by a man who has passed all sorts of examinations, and I once formed a member of an educated party of carol singers myself. It is one of my least pleasant memories—as, I am sure, of the memories of the people on whose doorsteps we sang.

To sing carols well, and to make anything of a collection, three things are necessary. You must know how to sing. You must have poise—that's essential, quite, when the door opens. And your cause must be an appealing one.

The first two are covered by practically all music hall stars. The third could be supplied in a hundred ways, of which perhaps a Christmas Toy Fund for poor children might be the happiest.

Christmas Eve Engagements.

My idea, however, does not affect carol singers, excepting on December 24th. It is only in reference to that day that I tentatively throw out my hint. A meeting of music hall managers is summoned. The motion that such performers as are required for carol singing shall be released from their other obligations on Christmas Eve is carried. The charity is selected by vote, and such stars as can be spared are approached. They agree, of course—and the thing is done!

It is doubtful whether any Christmas Eve would dawn more auspiciously, or be more eagerly anticipated. One pictures the newspaper headlines on December 24th: "Look Out for Harry Weldon." "Ina Hill to Start at Hampstead." "Little Tich on the Warpath." One pictures also the thrill of anticipation with which Mr. and Mrs. Jones await the coming of the great ones.

"Listen, my dear! That's Harry Lauder down the street!" cries Mrs. Jones.

"Nonsense!" retorts her husband. "He's in Liverpool, or somewhere. Sounds to me more like Chirgwin."

And he goes out to look, dropping his shilling in his excitement. It turns out to be a false alarm, and he returns disappointedly, all unconscious that, only five streets away, Talbot O'Farrell is working towards them. When he appears, they are so delighted over his chanting of an old Irish air that they give him two shillings instead of one, while Talbot wishes he had put on a suit with more pockets.

In another suburb, Jen Latona is delighting children with her song "Fairy Bells are Ringing To-night," especially adapted into Christmas Bells for the occasion. In another is Gertie Gitana, in another Ella Shields, while perhaps through another, "This" and "That" wend their way, the latter accompanying the former on a harmonium. There is no reason why violinists should not add their moiety. A delightful Christmas touch could be supplied by Jay Whidden, Tucker, or Gerrard playing "The Mistletoe Bough" and other appropriate airs, while to wake up at 2 a.m. on Christmas morning and hear the Starvordale Quintette would be a very pleasant experience.

The happiest effects would be obtained by parties of performers, such as the Gresham Singers, or by groups gathered together for the occasion. These, as a rule, would be more effective than individual singers, unless they possessed the quality of Ruth Vincent.

And now, of course, I shall be told that the thing is impossible, preposterous. How could the managers spare their stars? What right have I to send the stars out into the cold, cold air? Heigho! So be it. But, in the face of my hardest critic, I do maintain that it is a very pleasant Christmas fantasy.

MODERN DRAMA IN EUROPE.

Published by W. Collins, Sons and Co., Ltd., 48, Pall Mall, S.W., at 10s. 6d.

In "Modern Drama in Europe" Mr. Storm Jameson has written a work that deals fully with contemporary drama; and his method may be gathered broadly from an extract from the preface, where he states:—"The drama of to-day seems to me to fall into three divisions: the realist drama of the northern countries, for the most part following Ibsen afar off; the drama of the south, which on the whole is in the national tradition and bears little trace of any foreign influence, save the French of Sardou and Dumas fils; and the drama of the revolt against realism which sprang up in the north almost simultaneously with the triumph of the realist drama. The classification is necessarily incomplete, but it is the task of this study to prove it not entirely arbitrary. Throughout I have judged dramatists by the one critical standpoint that demands from tragedy the pity and fear of strength defeated, from comedy, sanity and criticism of life."

Turning to the pages in which Mr. Storm Jameson has directed his attention to British dramatists, the reader will find that few are spared the shafts of the author's keen criticism of their plays. Pinero, Henry Arthur Jones, Galsworthy, Bernard Shaw, and others all come under his review, and are found wanting in one way or another. Mr. Jameson sets a very high standard, so high, indeed, that very few of the subjects of his criticism, either native or foreign, are able to reach it. True, he admits that "Mr. Shaw's intellect is of a high order," and that "he is probably the cleverest of contemporary dramatists." The English writer of plays whom Mr. Jameson specially singles out for praise is the late Oscar Wilde. Speaking of the production of "The Second Mrs. Tanqueray," he says that the play "headed a procession that still trails its dreary way. A desperate realism was inevitable. And this was the moment that Oscar Wilde chose to perfect in England a dramatic form and content that outside the work of Dumas fils and Sardou had ended in incompetent bungling. The society drama of Oscar Wilde is the highest of its kind. In technical perfection it surpasses its French models; in subtlety of thought it stands high in modern drama." Mr. Jameson has also a good word for Mr. John Drinkwater's "Abraham Lincoln," which he refers to as "a definite expression of the modern attitude in the face of tragedy."

Much of the author's criticism is likely to arouse discussion and controversy, but it is a volume that cannot fail to interest all students of the drama.

The visit of "Who's Hooper?" company to Reading gave a local tradesman of the same name a good opportunity to advertise himself. Outside his business establishment he exhibited a large placard inscribed: "Who's Hooper? Why, the Broad-street Butcher!"

LONDON SUBURBAN THEATRES

WINDSOR NEW THEATRE ROYAL.

"Pretty Babetta" is being played here by Mr. J. Leslie Illes' company; it is well staged, mounted, and dressed. As King Fredrick, Mr. J. Stanley Eggleston is admirable in every respect. Mr. A. Roberts gives an excellent impression of the General; Philippe is well played by Mr. Gilbert Penn; a neat little sketch of the Sergeant is presented by Mr. Harry May; and Mr. Herbert A. West is well suited as Peter. There was much to please in the work of Miss Irene Andrews, who cleverly portrays Babetta. A clever performance of the Countess must be placed to the credit of Miss Olive Hayden; Miss Jean Robertson provides a praiseworthy piece of acting as Kate; and Miss Agnes Scott is seen to advantage as Granny. Solo dances are prettily given by Little Rosie Andrews; and the orchestra and chorus do good work under the guidance of Mr. Godfrey Blackmore.

CAMBERWELL PALACE.

Carl Hertz heads a good bill here this week, and on Monday night the popular illusionist had a very hearty reception—the great Indian rope trick being an especially clever one. Barney, Laudo and Co. score heavily with their Jewish comedy sketch, "The Dealer" Barney has a part that fits him like the proverbial glove, and the story of a Jewish business deal keeps the house in merry mood. Graham and Cullen, "the knuts of the Navy and Army," do well with their "gags" of the Services and give an excellent turn throughout The Real McKays, the popular Scotch duo, sing and dance well and provide some fine comedy. The most popular item, perhaps, was "Blue-Eyed Lassie."

Frederick Sylvester and Co., most wonderful hand-balancers, are one of the biggest hits of the bill. Fred does marvellous things with his two clever young assistants, and each feat has a surprise finish which makes the act most entertaining. Molly Butler, the dialect comedienne, scores with "I Don't Much Care" and other numbers. Harry Blake, the versatile entertainer, is doing excellently with "But the Sun will Rise," among other numbers. Harry has a hearty reception and deserves it. The Hanlon-Charles troupe of aerial gymnastic trampoline artists, who gain well-merited applause, complete.

Bath Playgoers' Society.

To-night (Wednesday) Mr. C. P. Crowther will give a lecture to the Bath Playgoers' Society on the Japanese No Drama. The No Drama or Dance is the Classic Drama of Japan. Mr. Crowther, who has lived for a great many years in Japan, and devoted himself with great enthusiasm to the study of "things Japanese," will take with him a valuable collection of Japanese colour prints illustrating the subject.

Daniel Mayer and Co., Ltd., have acquired from Messrs. Grossmith and Laurillard a lease of their suite of offices, and on and after Monday, Dec. 20, 1920, they will conduct their business at Grafton House, Golden-square, Piccadilly, W. 1.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

Abbott (E. R.) Rep. Co.—Dec. 13, Hippo., Rotherhithe, S.E.
Allington Charsley Opera Co. — Dec. 13, G.O.H., Scarborough; 20, T.R., Hanley.
Baynton Shakespeare Co. (Henry).—Dec. 13, Pal., Watford; 20, Pal., Watford.
Boy of My Heart (Walter Howard).—Dec. 13, O.H., Northampton.
Butterfly on the Wheel.—Dec. 13, O.H., Blackpool.
Biffy.—Dec. 20, T.R., York.
Carl Rosa Opera Co.—Dec. 13, Covent Garden O.H., W.C.; 20, Alex., Hull.
Carl Rosa Opera Co.—Dec. 13, Emp., Coventry; 20, Court, Wigan.
Carl Rosa Opera Co. (O. Section).—Dec. 13, T.R., Norwich; 20, Aq., Yarmouth.
Carnival.—Dec. 13, County, Reading.
Chinese Honeymoon.—Dec. 13, Luton.
Cinderella Man (Butt).—Dec. 13, T.R., Portsmouth.
Circus Queen.—Dec. 13, Hip., Newcastle; 20, Hip., Newcastle.
Corentz and Heather Rep. Co.—Dec. 13, T.R., Seaham Harbour; 20, T.R., Wolverhampton.
Crimson Alibi.—Dec. 13, Art., Woolwich.
Disgraced.—Dec. 13, T.R., North Shields; 20, G., W. Hartlepool.
Dobell (W. L.) Rep. Co.—Dec. 13, T.H., Cavan.
D'Oyly Carte.—Dec. 13, T.R., Bradford.
D'Oyly Carte Opera Co.—Dec. 13, Lyceum, Edinburgh; 20, Lyceum, Edinburgh.
Eyes of Youth.—Dec. 13, T.R., Bournemouth.
Face at the Window.—Dec. 13, Hip., Ashton-under-Lyne; 20, Queen's Park, Manchester.
Forbes-Robertson, Frank.—Dec. 13, W.G., New Brighton; 20, Prince's, Manchester.
Freedom of the Seas.—Dec. 13, Lyc., Ipswich.
Girl for the Boy. — Dec. 13, P.O.W., Grimsby.
Girl for the Boy.—Dec. 13, Hippo., Leeds.
Hallows (Lillian) Rep. Co.—Dec. 13, E., Grantham.
Happy Man, The.—Dec. 13, Hip., Ipswich.
Harvey (Martin) Co.—Dec. 13, Kennington, S.E.
Her Bridal Night.—Dec 13, K.'s, Longsight.
Hill-Mitchelson Rep. Co. — Season, T.R., Leicester.
Hindle Wakes.—Dec. 13, T.R., Thirsk; 20, T.R., Norwich.
His Little Widows.—Dec. 13, T.R., Bury; 20, T.R., Halifax.
Howitt (E. C.) Rep. Co.—Dec. 13, Rugeley; 20, Hip., Bilston.
Ignorance.—Dec. 13, Emp., Penge.
Jeffersons.—Dec. 13, W.G., New Brighton; 20, W.G., New Brighton.
Kiss Call (Wallis and Henson).—Dec. 13, Emp., Swindon.
Law Divine.—Dec. 13, O.H., Leicester.
Little Bit of Fluff.—Dec. 13, Shakespeare, Liverpool.
Maid of the East.—Dec. 13, King's, Glasgow.
Manxman, The.—Dec. 13, T.R., Bath.
Miss Lancashire, Ltd.—Dec. 13, Prince's, Bradford.
Mother Should Tell (Lew Lake Co.). — Dec. 13, County Shrewsbury; 20, Pal., Maidstone.
My Old Dutch.—Dec. 13, Gaiety, Hastings.
Nothing But the Truth.—Dec. 13, T.R., Peterboro'.
Osmond (Mrs. Fred) Co.—Dec. 13, A., Yarmouth; 20, T.R., Lowestoft.
Paddy the Next Best Thing.—Dec. 13, R., Rochdale.
Potash and Perlmutter.—Dec. 13, Hip., Keighley.
Pretty Peggy.—Dec. 13, Hip., Bristol.
Quaker Girl.—Dec. 25, Pal., Tynemouth.
Ridding (John). — Dec. 13, Burgh Hall, Dumbarton; 20, T.H., Port Glasgoy.
Right to Strike (Hall and Rigby).—Dec. 13, Lyc., Sheffield; 20, Lyceum, Sheffield.
Romance.—Dec. 13, Lyc., Sheffield; 20, O.H., Blackpool.
Romance of the Rosary.—Dec. 13, T.R., Dewsbury; 20, Hip., Woolwich.
Rose of Araby.—Dec. 13, O.H., Middlesboro'.
Seven Nights in London.—Dec. 13, T.R., Stratford; 20, T.R., Woolwich.
Shelley (Herbert) Rep. Co.—Dec. 13, T.R., Dewsbury; 20, Hip., Woolwich.
Should a Husband Forgive?—Dec. 13, A., Yarmouth; 20, R., Lowestoft.
Silent Watch, The. — Dec. 13, Ellesmere Port.
Silver King.—Dec 13, Boro', Stratford.
The Choice.—Dec. 13, Emp., Preston.
Three Weeks.—Dec. 13, Brixton Th.
Trilby (Phyllis Neilson-Terry).—Dec. 13, P.O.W., Birmingham.
Two Little Drummer Boys.—Dec. 13, G., Brighton; 20, T.R., Stratford.
Yellow Ticket.—Dec. 13, G., Hull.
Young Person in Pink. — Dec. 13, O.H., Manchester; 20, G., Swansea.

REVUES.

Buzz Along.—Dec. 13, Pav., Leicester.
Dardanella.—Dec. 13, Hip., Ilford; 20, G., Clapham.
Dream Stars.—Dec. 13, Hip., Birkenhead.
Flashes.—Dec. 13, Hip., Poplar.
Follies of 1920.—Dec. 13, Emp., Edinburgh.
Follies and Frolics.—Dec. 13, T.R., Dover.
Heads or Tails.—Dec. 13, G., Falkirk; 20, Olym., Stirling.
Hello! Blackpool.—Dec. 13, Hip., Huddersfield.
How Surprising.—Dec. 13, Grand, Gravesend; 20, Olymp., West Bromwich.
Hustle.—Dec. 13, Emp., Stratford.
Jack in the Box.—Dec. 13, Bordesley.
Jerry, the Sailor Lad (Lew Lake).—Dec. 13, Hip., Boscombe.
Jingles.—Dec. 13, Hip., Brighton.
Maid of the South.—Dec. 13, Bridgwater (3), Barnstaple (3); 20, Palace, Bath.
Moon Maiden.—Dec. 13, G., West Hartlepool; 20, Met., Bootle.
Nothing Doing.—Dec. 13, Tivoli, Hull; 20, O.H., Wakefield.
Oh! Betsy.—Dec. 13, T.R., Aston; 20, Grand, Lancaster.
Oh! Laugh.—Dec. 13, Rotunda, Liverpool; 20, King's, Greenock.
Oh, I.—Dec. 13, Emp., Wolverhampton; 20, Hip., Darlington.
Passing Show of 1920.—Dec. 13, Hip., Sheffield.
Patches.—Dec. 13, Hip., Lewisham.
Redhead.—Dec 13, P., Newcastle.
Red-Hot.—Dec. 13, Palace, Bath.
Ship Ahoy!—Dec. 13, Emp., Invergordon.
Short and Sweet.—Dec. 13, King's, Dundee.
Splinters.—Dec. 13, Playhouse, Cardiff.
Sweet Fanny Adams. — Dec. 13, Hip., Wigan; 20, Rotunda, Liverpool.
What Next?—Dec. 13, Emp., Middlesboro'; 20, Willesden.
Will o' the Wisp.—Dec. 13, King's, Gainsborough.

PANTOMIMES.

Babes in the Wood (Moss).—Dec. 13, Col., Glasgow.
Babes in the Wood (Ventom Swift).—Dec. 20, Metropole, Manchester.
Cinderella (Collins).—Dec. 13, Pavilion, Ayr.
Cinderella (McKelvie).—Dec. 13, Paisley Theatre.
Cinderella (Wylie-Tate).—Dec. 13, Sheffield Empire.
Dick Whittington (Bishop).—Dec. 13, Pav., Liverpool; 20, Hip., Ashton-u.-Lyne.
Mother Goose (Ventom Swift). — Dec. 13, Osbourne, Manchester; 20, Hippo., Salford.
Puss in Boots.—Dec. 13, Glasgow Alh.
Sinbad the Sailor (Howard and Wyndham's).—Dec. 13, T.R., Nottingham.

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"DICK WHITTINGTON UP TO DATE."

AT DOVER.

At the Hippodrome, Dover, last week, Mr. Arthur Watson scored a success with the new pantomimical revue, "Dick Whittington Up to Date." Containing all the features associated with the time-honoured panto., "Dick Whittington," it is embellished with a number of specialities. Miss Minnie Collins as Dick proves herself to be an exceptionally fine "boy." Her numbers are all well rendered and heartily applauded. Miss Mimi Gerrard is a charming Alice, making a sweet little partner to Dick. Her songs are as sweetly sung. Jack Stanley is the Idle Jack, and his versatility in the comedy business is a great asset. He has able assistants in the fun-making in Arthur Lawrence as Capt. Sparker (and subsequently as the Emperor), and Max Gerard as Lizzie, the cook. These three are responsible for all the specialities and plenty of comedy vocalism, which is good in every instance. Alderman Fitzwarren is admirably played by Mr. Albion King. Miss Connie Lawrence must be commended for her fine work as Tom; the Cat, in the hands of Mr. Tom Plaford, is a capital impersonation. Miss Maude King is very pretty as the Fairy, and the remainder of the cast all do good work.

The dances and ensembles are all novel and prettily executed, and are richly supplemented by the Military Maids, the Four Aces, and the Three Revera Girls. Outstanding speciality numbers are "Bubbles," by Miss Collins; "Open Your Heart and Let the Sunshine In," by Miss Gerard; "Beautiful Ohio," by the Misses Collins and Gerard; "I Don't Care if the Mormons Come," by Max Gerard; "Swanee" and fine mat-dancing by Charles Russell; "Cairo," by Arthur Lawrence; and "Our Old Man," by Jack Stanley.

Gilbert Heybeard, who made his début at Moss' Empires Palace Theatre, Summer Hill, recently, as a lady impersonator, is a native of Birmingham. Prior to this engagement, Mr. Heybeard has been "working" concerts in and around Birmingham.

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Burlesque, by Fred Karno and W. H. Briggs, produced at Cheltenham Coliseum on Dec. 6.

The story of "Red Hot" tells of a wealthy girl's rash vow to marry the first man she meets who pops the question. We are first taken to Simpson's Emporium, where very funny business is introduced by the new manager, who wants a "free hand," a policeman, a burglar, an attractive lady shoplifter, a foreign count, and a host of others. The fun is continued at the back of No. 9, where the much-desired damsel in red resides. Numerous beauties are proposed to, and taken to the Registrar on the off-chance, and the lady herself "holds up" at point of pistol unlucky wights who are naturally too afraid to speak. The denouément comes in the final scene, where building operations are in full swing on a large scale, the housing problem is humorously portrayed, and a happy climax is reached when Dido, the booster, brings off the capture of the lady in red with the fortune, leaving the amused house with the hope that he does not burn his fingers.

Billy Bennett centres the fun about his jovial person as Dido, the manager; Mr. Jack Mann, as Simpson, is capable and businesslike; Count Piffiski is drolly represented by Cecil Curtis; Miss Rosa Thornbury as Mrs. Dibb gives a clever study of burlesque "widderhood"; and Miss Eva Brentwood is, of course, a peach as Alicia, the charming lady of the "title." The other characters are all well played.

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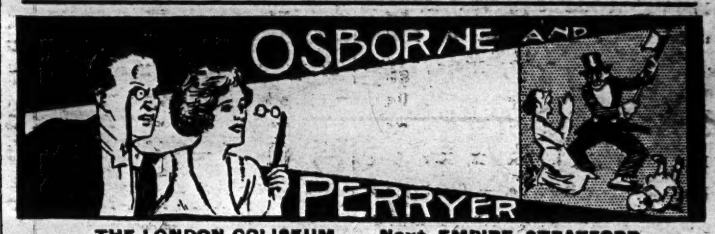

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(or "A MUG IN EGYPT,") By FRED. J. MORRIS.
Coms. c/o ERA.

RENE RALPH
EMPIRE, SHEFFIELD
Production Dec. 16. Wylie and Tate's Pantomime.

HILDA MUNDY
Playing lead in "Oh! Laugh"
ON TOUR
COMS., MIKE LYON.

BILLY CARYLL
DEAR DAD, Starring in "OH! LAUGH."
Please send my Kilts—the ones with the Fur on—Am of to Bonnie Scotland next week. If you can find the Bag-Pipes send them too, as I shall want something to do to keep warm. Cherio and a Merry Xmas to all, BILLY.
Bns. Coms., MIKE LYONS.

DICK HENDERSON,
THE YORKSHIRE COMEDIAN WHO SINGS.
NO VACANCIES.
Pantomime 1920-1, Principal Comedian, Borough, Stratford. Booked, Moss Controlling Syndicate, Victoria Palace, and Leading Independent Halls.
Sole Agent—MICHAEL LYON, U.V.A.

THE
MEGAN BROS.
"WISE FOOLS."
SHOREDITCH EMPIRE. NO VACANCIES. MICHAEL LYON, U.V.A.

JIM NOLAN
THE PERSONIFICATION OF NATURAL FUN.
L.T.V.
Not Solely represented.

PAUL GORDON
A NEW KIND OF WIRE WALKER.
XMAS SEASON. WAVERLEY MARKET, EDINBURGH
Booked by Percy Reiss, N.V.A.

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"House that Jack Built."
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The original "Mr. DRIPPIN:"—Wha-Wha-What."
In his latest successes, "It's up to you" and "Saving His Bacon."
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TWO FRIENDS OF THE FAMILY. Represented by Reeves & Lamport.

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THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES.
OLYMPIA, SHOREDITCH. Next, EMPIRE, SMETHWICK

JIMMY JEWEL
The Original Funster. Presenting "IDLEITIS."
L.T.V.
All Coms., HARRY DAY.

CONNIE BROWNING
Principal Boy,
PRINCESS'S THEATRE, GLASGOW

RENEE and GODFREY
ENGLAND'S PREMIER JUVENILE DANCERS.
HIPPO., MANCHESTER. Next, EMPIRE, SOUTH SHIELDS
GEO. BARCLAY.

DORIS ASHTON
My request for new Ballads has been most successful, which should fulfill my requirements for some time ahead, thanks to A.E.A. and others we met last Thursday.

This Week—Woolwich Hippo.
Next Week—Hammersmith Pal.

HAL WRIGHT
THE BURLESQUE COMEDIAN.
EMPIRE, CARDIFF Agent, GEO. BARCLAY.

"Who put the Bricks in Brixton?" By HERBERT RULE
SYD. WALKER
Panto. T.R. EDINBURGH. Representative—GEO. BARCLAY

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VAN ALLEN
Composer of the "Dinner Time Rag," "Old Girls' Trot," and "Luana" Waltz, etc., etc.
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EMPIRE, CARDIFF. Next, EMPIRE HACKNEY
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67

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Arthur and Lawrence.
NEW ACT By Fred Pattison, "Splutter the Spotter." Enormous Success.
Panto. T.R. NEWCASTLE
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BOB JUNE
LLOYD & MONTROSE
Still "Lifting" in Public Opinion.
L.T.V. CIRCUIT

WARDINI
ON TOUR. All Coms. to WILL LUND

EDITH BEVERLEY
Playing Lead in Fred Karno's "HUSTLE."
This Week, EMPIRE, STRATFORD

Inez and Dolly
ST. VINCENT
No Vacancies
Pantomime, Theatre Royal, Edinburgh. All coms, MICHAEL LYON, U.V.A.

EDNA MAUDE
England's Youngest Premiere Danseuse.
No Vacancies until 1922.
This week:
Alhambra, Barnsley.
Next week:
LONDON COLISEUM.
All communications
131, PRAED STREET, LONDON, W.

BERGONZI
AND A VIOLIN.
ARDWICK EMPIRE. Next, EMPIRE, KILBURN

IN SONG & STORY.
EMMELYN WALTER
PRINCIPAL BOY (Dandini) T.R. EDINBURGH.

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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS;
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR DECEMBER 20, 1920.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Grock, George Graves & Co., Beatie and Babs, Decima and Eddie McLean, Five Petleys, Brothers Walsh, Edna Maude, Yvonne Dillon.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Tom E. Hood, Emilie Hayes, George Calver, Dollie and Billie, Rinaldo, Frederic Bentley and Co.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for:—
Hurtley Wonders, Will Collinson and Co., Six Q's, Syd Sydney, Rameses, Lane and Dixon, Harold Walden.

SHEPHERD'S BUSH EMP.
T. E. Dunville, Bichette, Payne and Hilliard, Benedetti Bros., Peggy O Hara, Elsie Gregory.

THE CHISWICK EMPIRE.
Fred Duprez, 3 Neslos, Ernie Ream, Mutt and Jeff, Arthur Brough, Duncan and Godfrey, La Petite Zizka.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Jen Latona, Fred Duprez, Tex McLeod, Adam Tomlinson, Terry Wilson, Kitty Lackington.

BRISTOL HIPPODROME.
Pierce and Roslyn, Ethel Hook, Westwoods, Manuel Vega, Alec Regan, Wilf Burnand.

CHATHAM EMPIRE.
(Company as booked.)

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Five Jovers, Marie Novello Trio, Dorothy McBlain, Donaldson, Weedon & Co., Harry Herbert, De Wynne Bros.

THE ARDWICK EMPIRE.
(Company as booked.)

PICTUREHOUSE, CHATHAM

FLORAL HALL, LEICESTER,

BEDMINSTER HIPPO.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Harry M. Vernon's "Johnny Jones," featuring George Robey.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.
ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Dec. 20, 1920.

LONDON PAVILION.
C. B. Cochran's Production, "London, Paris and New York."

OXFORD.
Closed for re-decorations.

METROPOLITAN.
Rehearsal at 1.15.
Laura Guerite. Three Vincents, Frank and Vesta. Jess and Tony. Carton. Andrews and Wray. Eddy Reed. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Pendre's Posing Act. Sam Barton. Rich and Gavin. Great Wieland. Adelaide Gretton and Violet Locke. Delvaine's Marionettes. Bi-Bo-Bi. Dudley Walker. Bioscope.

EUSTON.
Rehearsal at 12.
The Disorderly Room. Keystone Troupe. Dorias Dogs. The Mountfords. Fred Keeton. Iris Maxwell. Four Black Diamonds. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Louis Victor to present "The Freedom of the Seas."

SOUTH LONDON.
Rehearsal at 12.
Frank Elliston and Co. Jay Whidden. Spalding and Vanguard. Westgate Duo. Dave Godfrey, Billie and Rita. Paul Freeman. Bioscope.

EAST HAM
Rehearsal at 11.
Davies, Richards and Johnson present "Wit and Wisdom" The Piccadillians. Four Revels. Ted Charter. Brothers Bright. Bioscope.

TOTTENHAM.
Rehearsal at 12.
George Morton. Vine and Russell. Erne and Chester. Frank O'Dell. Margo Retta. Videan and Kirby. Three Sisters Macarte. Nelson and Maynard. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
The Bogannys. E. O. Freshwater and R. Harcourt & Co. present "Devilled Chicken." Cecil and Ian Law. The Borellis. Hugh Ogilvie. Ted Cowan. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Lole and "Her." Gaby Revette. The Gleesome Singers. Michel Brothers. Bond Rowell. Elsie Mar. Rosa Beryl Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS.
Gosford Lodge, Fulham.
Vacant Dec. 22, and 27.

FAYRE FOUR. THE SISTERS.
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. This week, The Metropolitan. P.A., 4, Speenham-road, Stockwell, London.

Greater success than ever.
MR. F. V. ST. CLAIR, O.B.E.,
In New Songs and Monologues.

Still a feature on every bill.
Great receptions everywhere.

This and next week,
Higher Heath, Prees, Salop.

PATTI LOFTUS
Dec. 13, Palace, Blackpool.
Dec. 20, Palace, Blackpool.

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Coms., 65, Sudbourne-road, Brixton-hill, S.W.
'Phone. 2115 Brixton.

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Business Manager, Ernest Edelsten.

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"Never Twice Alike."
New Songs,
"Quibbles."

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OPEN YOUR HEART
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